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APPLIED STRICT COUNTERPOINT

BY

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Counterpoint

PREFACE

So many pupils have acknowledged to me the advantages that have accrued to them from having understood and practised the application of Strict Counterpoint in composition in the strict style, that it seemed to me a short treatise on the subject might be serviceable.

Very few teachers encourage the study of Strict Counterpoint in anything but its purely technical and analytical aspects. It is certain that very few students understand the function of the semibreve Canto Fermo. Still fewer realize that it can be eliminated, and that the application of the technique of Strict Counterpoint without this constant factor results in composition in the style of the Polyphonic Period.

My previous treatise, *The Art of Counterpoint*, dealt merely with the grammar of the subject. There is little point in being able to decline—let us say—*amicus* or *Caesar*, or to conjugate *interficio*, if we cannot form them into a complete sentence, as for example, 'Caesarem interfecit amicus'. This short treatise represents the synthetical aspect of the subject.

A great many of the arguments that are put forward, both in support of and in opposition to the study of Strict Counterpoint, show such confused and misguided ideas as to what precisely constitutes Strict Counterpoint, that it has been thought well to begin this book with a statement of the true facts of the case, and so to show the reasons which have led me to differ from some modern writers in various details of technique.

It is assumed that the student is tolerably proficient in Strict Counterpoint up to four or five parts with a semibreve Canto Fermo, including combined Counterpoint. I hope that a perusal of this book will induce teachers and examiners to encourage

students to pursue the subject of Strict Counterpoint beyond its purely grammatical side. It is true that it is the study of a dead language. But it will be something gained if we can get students to understand that it is a language at all, and it will make for better scholarship if they are enabled to criticize theory by the only possible criterion, that of practice. To study merely the grammar of a language is a sheer waste of valuable time: no one would ever learn grammar merely for its own sake. It is hoped that this treatise will make the study of Strict Counterpoint rational and real, by showing its only logical basis and conclusion.

C. H. KITSON.

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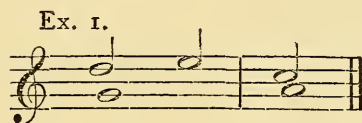
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CHAPTER I

THE PREMISSES OF STRICT COUNTERPOINT

I. THOSE who have read the various treatises on the subject of Strict Counterpoint must have been struck with the fact that between some of them there are grave discrepancies. Indeed, the same example may be criticized by different theorists as being correct or incorrect.

For instance, one theorist will say that in the following example,



the second minim (E) is incorrectly quitted by leap, because it is no part of the chord G, B, D, which is implied on the first minim, and that two chords in a bar should not be used. Another theorist will argue that as E is concordant with G, it is free to be quitted by step or leap. This is not a question of good or bad effect, but one of authority.

Again, in the next example,



one theorist will say that the second minim (D) is incorrect, as it implies a second inversion, which is forbidden. Another will say that as it is concordant with the B it is correct. As in the first example, this is not a question of good or bad effect, but of authority.

Further, another theorist would omit the following from his scheme of technique altogether,

Ex. 3.



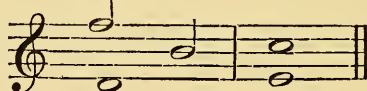
his argument being that only common chords and their first inversions, and the first inversion of the diminished triad, can be used, and therefore the combination at (a) is outside the scheme.

Another theorist will say it is quite correct, and the G may be regarded as a kind of appoggiatura to the A.

Two more points may be advanced as illustrations of the diversity of teaching that has arisen.

Some say that the melodic interval of a diminished fifth may be used, if the melody at once proceeds to some note within the interval :

Ex. 4.



Others say it may not be used.

Finally, one theorist allows the use of four quavers in succession :

Ex. 5.



Others forbid it.

Thus there are conflicting opinions upon four vital points: (a) the number of harmonies allowable in a bar, (b) the scope of the harmonic scheme, (c) the nature of melodic progression, (d) the nature of melodic rhythm.

2. Diversity of opinion has been caused by two great defects in the method of teaching the subject :

(a) In the process of modernizing the subject, the substitution of the terminology of harmony for the original system of

intervals has led to a complete misapprehending of the harmonic scheme as it really stands.

(b) The subject of Strict Counterpoint is never taken beyond its merely technical stage, so that in process of time it has come to be regarded as an abstract study, and its rules have been modified by theorists with no reference to the original premisses. To say the least, this seems a very unscholarly procedure. But it was largely due to an ignorance of the fact that there were any original premisses at all in actual composition.

Dr. Pearce, in his *Academic Counterpoint* (p. 7), says that the rules of Counterpoint are the 'practical result of common everyday experience and observation of those natural laws which must always govern the principles of acceptable tone-combination. Such rules are peculiar to no particular age or period.' But it is not in regard to rules of this nature that there is grave diversity of opinion. Theorists do not in the main differ as to what combinations sound bad or good, but they differ as to what good combinations may be used or may not be used. And this question is one entirely of *period* and not of expediency. The view that it is one of expediency results in some of the rules being non-existent in the technique of any age or period. Further, it has led to a restriction in harmonic scheme which was never present. And the absurd point is that those theorists who teach this restricted scheme are clamouring for an extension which has been available all the time, if they would only see things aright.

3. It will be well to consider in some detail the view of expediency in reference to limitations in technique, because it will show us how theory has gone astray, and also how illogical the position becomes.

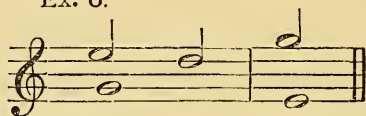
The average student enters upon a course of harmony, and after having proceeded say as far as the dominant seventh, it is thought well that he should have a course of Strict Counterpoint, so that he may learn to make his parts more interesting and individual. Now, in order that he may pay the greatest attention to the melodic interest of his parts, his harmonic scheme is to be of the slenderest description—only common chords and their first inversions, and the first inversion of the diminished triad.

He is to have a given part moving quite slowly in semibreves, and to this he is to add parts moving in certain definite rhythms, using one chord a bar.

This represents the average student's and the average teacher's view in reference to the premisses of Strict Counterpoint. Approaching the subject from this point of view, chiefly because no other one seems possible, the modern theorist proceeds to be logical.

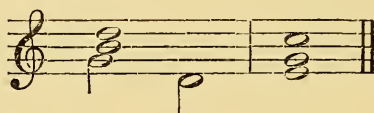
He says, two chords in a bar cannot be used, therefore we must forbid

Ex. 6.



The six-four cannot be used; let us be honest and obey the spirit of the law as well as the letter. Therefore let us forbid

Ex. 7.



and of course,

Ex. 8.

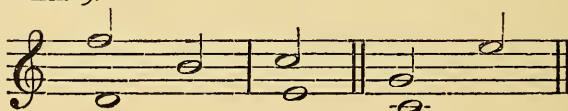


Prepared sevenths are naturally outside the scheme.

This is the logical result of a premiss which is, however, entirely false. It serves to show the process by which text-books have shown a tendency to restrict harmonic progression.

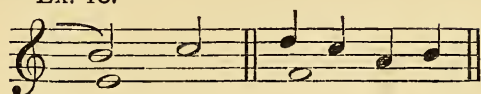
Then, as the subject gets modernized, theorists think that it is really rather absurd to be so strict in reference to melodic progression. And so in this sphere we get extensions of original principles, such as

Ex. 9.



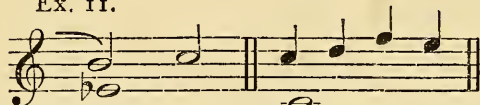
Then, too, it seems narrow-minded to allow

Ex. 10.



and forbid

Ex. 11.



Having got thus far, some malcontents say, you allow the first inversion of the diminished triad, why do you not allow the first inversion of the augmented triad? Or again, cannot we include the six-four in the scheme? Theorists shake their heads and say, 'No, it is not expedient'.

Some, again, try to palliate the malcontents by attempting to make the subject more practical. They write examples for instruments. Then the inquisitive pupil wants to know why he has to obey the laws of melodic progression in reference to voices when writing for instruments. Over and above all this, what authority has Dr. Jones or Dr. Smith for extending or restricting laws, or for inventing them?

It will thus be seen that this attitude towards Strict Counterpoint places the technique upon an impossible basis. No one is going to be coerced into using one chord a bar because Dr. Jones says it is good for him, nor into using two for the same reason. But some one will say, you have only touched upon a few of the rules of Strict Counterpoint. Consider the many upon which there is complete agreement, as for example, that quavers must only be used on the second or fourth crotchet of the bar, that they must be approached and quitted by step, that all discords of suspension must resolve on the third crotchet of the bar, and so forth. All that need be said here is that whatever tests are applied to prove or disprove theory in one case will be applied to all cases. We are not willing to accept any dogma on the authority of any theorist or any body of theorists.

4. We have seen how harmonic progression came to be

restricted and melodic progression extended. But it will at once occur to us that we ought to find out how it is that text-books can contain such examples as

Ex. 12.

At (a) is an implied six-four,
at (b) is the first inversion of the dominant seventh.

Either these things are wrong or else there is some flaw in the statement of the harmonic resource of Strict Counterpoint.

We are only to use common chords and their first inversions and the first inversion of the diminished triad. Then how does it come about that the following are given in text-books?—

Ex. 13.

- (1) is a dominant thirteenth,
- (2) is a six-four,
- (3) is an added sixth.

We may explain (1) by saying that B, E, and D are unessential notes. That being so, the student may add a fourth part, thus :

Ex. 14.

and so expose the mechanical nature of his teaching. At present there does not seem to be any clue to the explanation of this apparent conflict of theory.

Now the malcontents, or the 'agitators' shall we call them, in the sphere of Strict Counterpoint must have asked themselves some such questions as these :

(a) Why is a semibreve Canto Fermo used in Strict Counterpoint ?

(b) Why is the harmonic scheme so restricted ?

(c) Why are there so many melodic restrictions ?

Such questions would occur to any intelligent student. The unsatisfactory answer of the Macfarren school of thought we have already detailed. But we must also explain its ulterior basis.

It is stated that Counterpoint stands in the same relation to music that Euclid does to architecture. Now Euclid starts with some few postulates and axioms which exhibit the following features: the postulates are of such a nature that no one could say such things cannot be granted; for instance, that a straight line may be drawn from any one point to any other point. He simply demands what suffices to carry out his proposals. This, in Counterpoint, corresponds to the granting of the use of staves, clefs, notes, and so forth.

Now the necessary characteristics of axioms are :

(1) They should be self-evident; that is, their truth should not require proof.

(2) They should be fundamental; that is, their truth should not be derivable from any truth simpler than themselves.

(3) They should supply a basis for the establishment of further truths.

To take only three fundamental points in Counterpoint, it cannot be said that the following are axioms :

(1) That only common chords and their first inversions and the first inversion of the diminished triad are to be used.

(2) That the Canto Fermo is to be a semibreve C.F.

(3) That each semibreve represents one chord.

It is possible then that these three statements are false. If

so, how came they to be made, and how can we prove them to be false? The earliest treatises on Counterpoint belong to the period when Counterpoint was the only method of composition known, i.e. the Polyphonic Period, and the treatise on Counterpoint was to the student of those days what the harmony book is to the present-day student—his means of learning the current technique. Modern harmony represents two aspects of combined sound—the harmonic and the contrapuntal. Then, the cynic will at once say, you intend to teach the one as it is and the other as it was in the sixteenth century—an absurd combination. We will deal with that later; but we will at once say that it is not so absurd as teaching the one as it is and the other as it is not and never was. That is the real crux of the whole matter. The system of some theorists cannot be verified from the practice of any period, but is a confusion of the old with the new, due to a want of historical research.

5. We shall get some light on the subject if we put our minds back to the sixteenth century. Let us, in the first instance, examine a piece of composition of the period:

Ex. 15.

PALESTRINA.
Missa. Aeterna Christi Munera.

(8)

Ky - ri - e e -

Ky - ri - e e - le - - - i -

(5) (1) (2) (3) (4)
Ky - ri - e e - le - - - i - son, Ky -

THE PREMISSES

15

(10) (11)

le i .

(7) (13)

son, e le i .

(14)

ri - e e - le - i - son, Ky . .

(9)

Ky - ri - e

son, (6) Ky - ri - e

(12)

son, e - le - i - son, Ky - ri - e e .

(15) (18)

ri - e e - le i - son, Ky -

e le - i - son, e .

. e - le i - son.

lei son.

(16) (17)

ri - e e - lei son.

lei son.

Some one will at once say there is no connexion between this and Strict Counterpoint, because there is no semibreve Canto Fermo nor any regular use of Species. Such arguments are merely due to the fact that technical work has been regarded as the beginning and the end of the matter. Let us begin by looking at the matter from a different point of view. Let us assume that we are teachers of the period, and that we wish to teach pupils to compose in this style.

In this period the term chord, as used in reference to a block of harmony, was unknown. Harmonic effects were calculated by intervals, and the whole method was horizontal. Therefore since we cannot learn the use of one chord at a time, because the chord as a chord is non-existent, the only alternative is to study the use of one kind of movement at a time. Thus the theorist collects the various examples of each kind of movement and formulates his rules from them. In the same way he deduces his rules for combined movement.

This classification takes the following forms:

(1) Simultaneous movement in all the parts, called note against note, or First Species. See bar 2 (1, 2, 3, 4).

(2) Two notes to one, or Second Species. See bars 1 and 7 (5, 6).

(3) Four notes to one, or Third Species. See bar 4 (7).

(4) Syncopation, or Fourth Species. See bars 2, 3, 4, 5, 6 (8, 9, 10, 11, 12).

(5) A combination of these, with a few variants, forming Florid or Fifth Species. See bars 5, 6, and 8 (13, 14, 15).

The semibreve Canto Fermo covers all the kinds of movement that occur, hence it is a convenient means of studying the various phases of the technique. And this is the reason why Strict Counterpoint is always studied with a semibreve Canto Fermo. It is therefore an artificial device; it is never used in actual composition as a uniform factor. Having discovered this much, we find that this gives us a basis for further deductions. Does a semibreve necessarily imply one chord? Bar 7 of the above (No. 6) and bar 9 (No. 18) are alone enough to refute any such argument; and the practice of a period is the sole basis for ruling of this nature.

It will be further observed that all suspended discords resolve on the next unaccented minim. Quavers are approached and quitted by step (15), and at (13) the alto note F is rightly syn-copated, being preceded by notes shorter than itself.

It should be unnecessary to point out that as each bar contains two semibreves, it is equivalent to two bars of the ordinary scholastic Counterpoint.

This proves to us that each bar of a scholastic problem with a semibreve Canto Fermo is in $\frac{2}{2}$ time and not $\frac{1}{1}$. Criticism of any procedure in technique has two aspects :

(1) The historical view. We can condemn or approve a certain procedure in accordance with what we know to be the practice of a definite period.

Thus there is sense in saying that quavers must be approached and quitted by step, and must only be used on the second and fourth crotchets of the bar, if we are learning the technique of a particular period. Here in this music we find the restriction obeyed, and here in fact is our authority for the rules of melodic rhythm.

(2) The aesthetic view. Apart from any question of historic authority, a procedure may be criticized in reference to the standard of taste and stage of evolution of the present period.

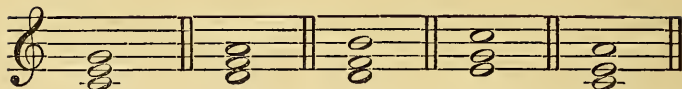
Any rules must therefore be in accordance with a definite period that is past, or they must be entirely in accord with present practice.

To return for a moment to the Palestrina example, at (14) there is an example of a prepared seventh, at (16) a dominant seventh, and at (17) a six-four.

These are some of the procedures that were included in earlier treatises, but have been dropped by some later theorists, because they could not explain them. It is most important that this matter be clearly understood.

6. We have said that Counterpoint was a system of intervals, not of chords at all ; a principle of concordance and discordance. The consonances were (a) the major or minor third and perfect fifth from the bass ; (b) the minor third and major or minor sixth from the bass ; (c) the major third and major sixth from the bass.

Ex. 16.

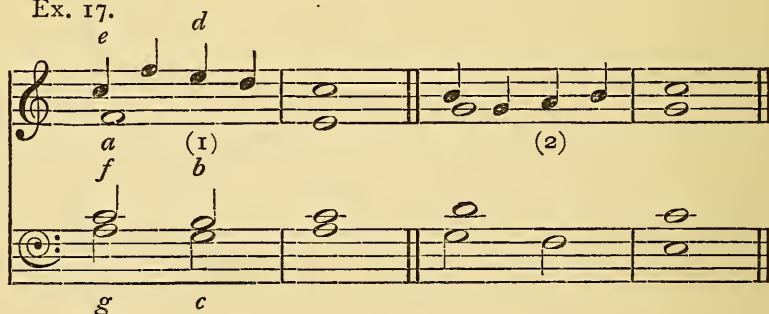


These are the only combinations that can occur on the accented part of the bar without preparation; and the student will see that they are the combinations he is accustomed to use in uncombined Counterpoint. So far, so good. Now the up-to-date theorist comes along again and says students should have these things explained in their own terminology—let us put the matter thus—only common chords and their first inversions, and the first inversion of the diminished triad should be used. In passing, it may be noticed that under the system of the modes the first inversion of the augmented triad would not occur: it was not that it was forbidden, but that it did not come within the scheme.

If modern theorists had said that the consonances were the common chord, &c., that would have prevented the two misconceptions that we have to remove.

(1) The statement causes students to think that they cannot use certain combinations that the theorists themselves never dreamt of excluding.

Ex. 17.



If we use the term chord at all, the combinations *a b c d* have as much right to be called chords as *a e f g*. In fact at (1) we have a dominant thirteenth, at (2) a dominant seventh. If we say that *a b c d* is not a chord at all, then we deceive ourselves.

What we ought to say is:

(a) Only the common chord and its first inversion and the first

inversion of the diminished triad may be used unprepared on the first half of the bar.

(b) Any discordances that are artistic may be used on the weaker parts of the bar, provided that the notes forming them proceed in accordance with the rules for the use of unessential notes in reference to the preceding and succeeding consonances. We may here point out two uses of the chord of the six-four, the passing and auxiliary six-four.

Ex. 18.



(2) We next consider the class of discords that cause even theorists some misgivings. The whole point is this, if we say that the consonances are so and so, that does not mean that they may not be combined with dissonances either in the way just explained, or in the following manner which is characteristic of the period :

A discord may be combined with a consonance on the strong accent, provided that it be prepared on the previous strong or weak accent, and resolve one step downwards on the next weak accent. At this point the concordances may remain to be concordances with the resolution of the discord, or they may move to new concordances.

Ex. 19. (1)



At (1) the discordance (F) is prepared, C to A is a concord, and C E G is a concordant group. At (2) F is a prepared discord, G to B is a concord, and E G C is a concordant group.

At (3) C is the prepared discord, F to D is a concord, and G D B form a concordant group.

These are combinations that occur in combining first, second, and fourth species.

Let it be clearly understood then that the original statement was: the concordances are so and so; and that this does not imply that they cannot be combined with discordances, forming any classified modern discord. What is forbidden on the strong accent is the unprepared discord. Thus if we use the terminology of harmony, we should say that the chord of the six-four and the chord of the seventh can be used on the strong accent if the discord be prepared, and resolve downwards one step into concordance on the next weak accent.

It will be well to verify these statements.

(1) The six-four prepared or implied:

PALESTRINA. *Kyrie.*
Iste Confessor.

Ex. 20.

PALESTRINA. *Kyrie.*
Aeterna Christi Munera.

Ex. 21.

(2) The pedal six-four:

PALESTRINA. *Gloria.*
Iste Confessor.

Ex. 22. (a)

(a) Here the tenor is regarded as the real bass.

If to these are added the other uses on the weaker parts of the bar, it will be seen that we have here all the good uses of the six-four. Teachers have been agitating for the introduction of what was there all the time, if they had only seen the matter aright.

(3) Prepared sevenths :

Ex. 23. PALESTRINA.
Kyrie. Missa Brevis.

In such a case as the above, how could any one say that the use of two chords in a bar was weak? This is in fact one of the best devices in combining first, second, and fourth species.

We have now cleared up three vital points :

- (1) the purpose and place of the semibreve C.F. ;
- (2) the authority for the use of two chords in a bar ;
- (3) the nature and scope of the harmonic scheme.

7. For the sake of those to whom this technique is new, it will be well to mention a few common confusions of technique :

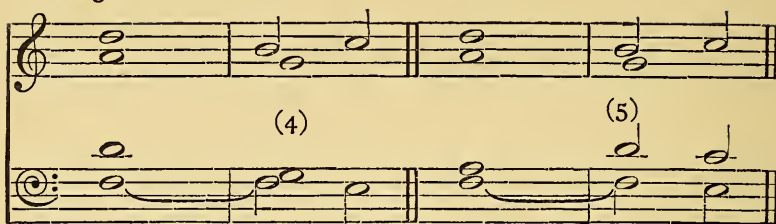
(a) Ex. 24.

(1) is correct. The discord F is prepared and occurs on the strong accent. The rest of the notes are concordant, and the resolution forms a new concordance.

(2) is incorrect. The bass G is discordant with the C. F. (F) and cannot leap to C.

(3) is correct.

(b) Ex. 25.



(4) is correct. G G B forms a concordance.

(5) is incorrect. D to G is a fourth, and when the bass is syncopated, the tenor becomes the real bass.

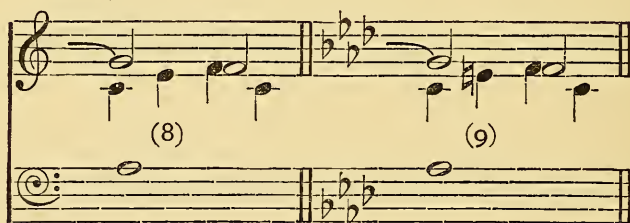
(c) Ex. 26.



(6) is correct.

(7) is incorrect. G to C is a fourth approached by leap.

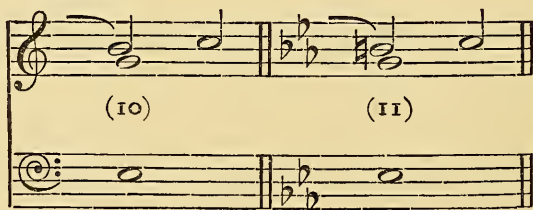
(d) Ex. 27.



(8) is correct as it forms a perfect fifth with the bass.

(9) is incorrect as it forms an augmented fifth with the bass, and cannot be approached by leap.

(e) Ex. 28.



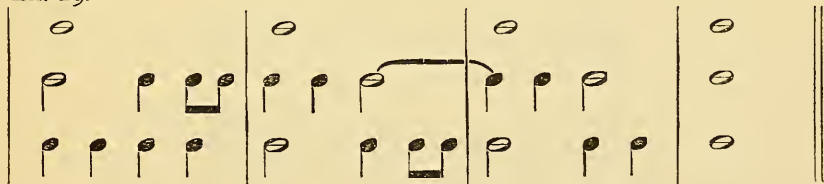
(10) is correct as B is a syncopated concord.

(11) is incorrect as B is a prepared discord resolving *upwards*.

8. The student is now in a position to verify the various rules of Strict Counterpoint by an appeal to practice. He must remember that all technical work he does is merely a preparation for composition in the strict style—the subject of this treatise. But some one will say, we have not time in these days to study a dead language. All that we need here say is that if it is properly studied it will be much more useful even to the modern student than the hybrid abstract system commonly taught, and that, secondly, if it be discarded, something entirely new must be devised. We cannot put new wine into old wine-skins. We have no quarrel with those who object to the study of a dead language, but we do think that if Strict Counterpoint be taught at all, it should be taught as it really was, so far as modern conditions will allow.

9. Our chief cause of complaint is that the harmonic scheme has been limited, so that musical work in combined Counterpoint became an impossibility. In fact, combined Counterpoint was a Chinese puzzle. Fortunately, most theorists have considerably modified their views during the past few years; but the view recently put forward that the bar of Counterpoint is equivalent to $\frac{1}{2}$ again puts the student in the wrong attitude of mind. The semibreve which is used as the basis for analysis of technique, always in the composition of the period represents two accents ($\frac{2}{2}$). And of course this makes the use of two chords a bar sensible and natural. Further, any musical person feels that such a rhythm as

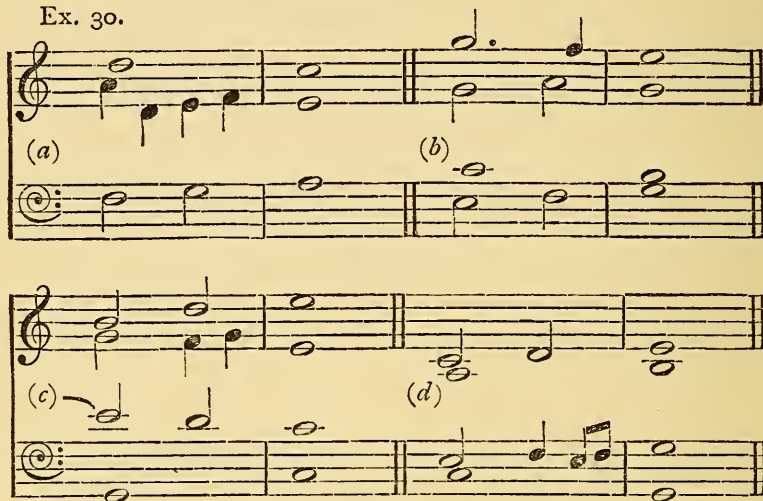
Ex. 29.



cannot be felt as having less than two accents a bar. Here again the final appeal must be to the music of the period.

10. It is important to bear in mind that a great deal of writing that purports to be Strict Counterpoint is entirely alien to the spirit of the period. Those who have not studied the music of the Polyphonic Period, and those who regard Strict Counterpoint as merely abstract technical work seem to take the view that any combinations are permissible so long as the individual parts move in accordance with the rules for the approach and quitting of unessential notes, and so long as the parts obey the law of the lowest moving part. Thus it is common to see such travesties of Strict Counterpoint as the following :

Ex. 30.



At (a) the argument is that the second minim G is unessential, and that E is a passing note, and F a harmony note. Now the historical view is that G is essential, forming a fifth with D, therefore E and F are both unessential notes, the latter incorrectly quitted. This should be amended thus :

Ex. 31.



At (b) it has been argued that F and A were unessential notes. The effect is that we are here using a suspension and its resolution on the second half of the bar instead of

Ex. 32.



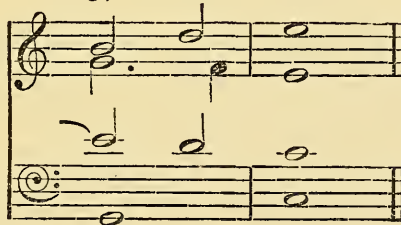
Of course A and F are concords, and the passage must be amended :

Ex. 33.



At (c) F is treated as an auxiliary discord. It is exceedingly rare to find an auxiliary discord on the third crotchet, producing the effect of an unprepared seventh. The following is certainly more in keeping with the spirit of the period :

Ex. 34.



The following is, of course, correct :

Ex. 35.



The even movement of the minims does not draw attention to the F in the same way as

Ex. 36.



(*d*) is even worse. It is not bad music, but it is foreign to the spirit of the period.

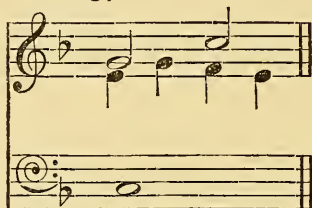
All effects of this sort can be avoided by bearing in mind the following points :

(1) Rarely, if ever, use an auxiliary discord on the third crotchet.

(2) As a general principle, do not use a passing note on the third crotchet, except :

(*a*) In a part using four crotchets in the bar.

Ex. 37.



(*b*) When using a minim and two crotchets, the last combination of the bar forming a concordance.

Ex. 38.



Both of these are found in Palestrina, but they are somewhat rare.

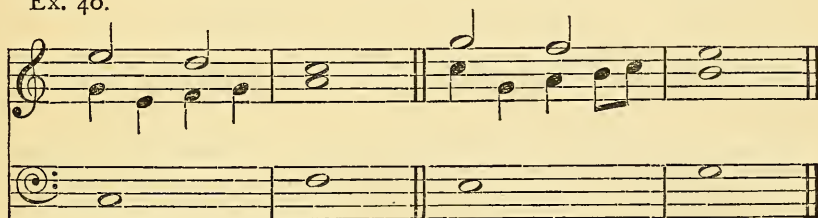
Such an effect as the following should be carefully avoided :



Such things are quite foreign to the spirit of the period. They seem to be due to a disregard of the fact that each bar contains two accents. The new rhythm at (2) draws attention to the combination in a way that is not apparent in even movement in crotchets. Further, the combination is a discordance at (3) as well as at (2), and this is contrary to the practice of the Polyphonic Period in using any florid idioms.

(3) In combined Counterpoint, where crotchets or crotchets and quavers are used against the second minim of the bar, any crude effects are nearly always caused by the use of the second or fourth of the root as a second minim, as for example :

Ex. 40.

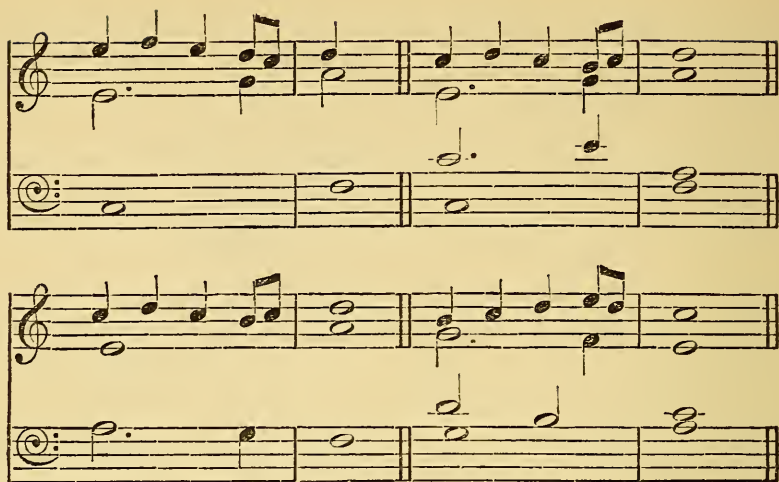


The same argument holds good in reference to the use of a crotchet and quavers on the fourth crotchet of the bar, e.g. on the point of moving to a new chord.

The effect is always good if one of the quavers be essential, and if the crotchet avoids the second or fourth of the root :

Ex. 41.





Other uses are possible, but they are few :

Ex. 42.

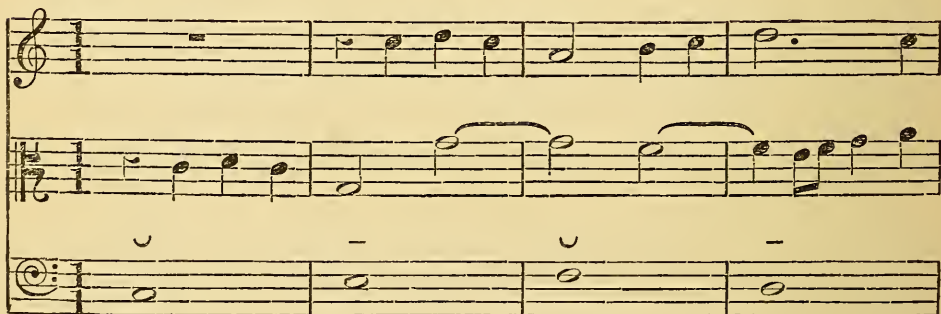
PALESTRINA.
Missa Brevis.

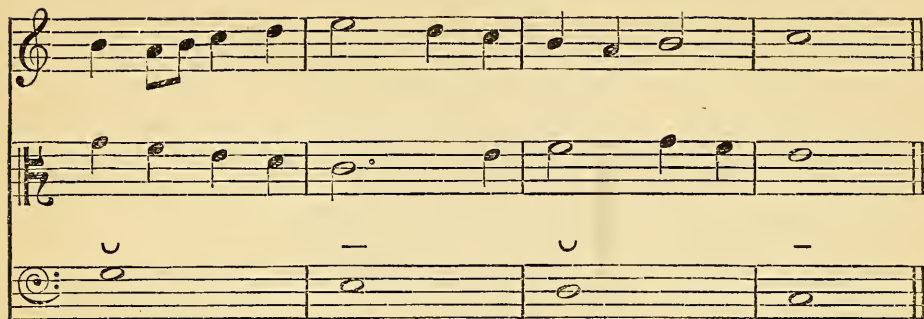


As a matter of fact the combination of a crotchet with quavers is very rare, and quavers are used very sparingly. If the student reads the music of the period, he will very soon instinctively write in accordance with its spirit. Perhaps two workings of a short C. F. will make things clear. If the student wishes to compose in the style of the Polyphonic Period he must carefully eschew the method seen in No. (1).

(1) Spurious Strict Counterpoint :

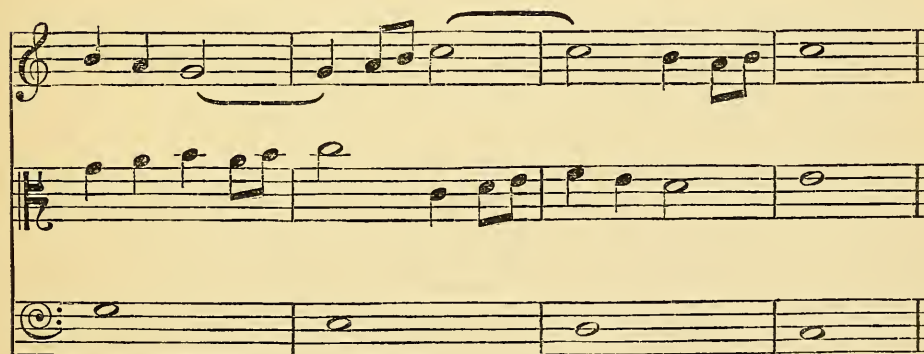
Ex. 43.





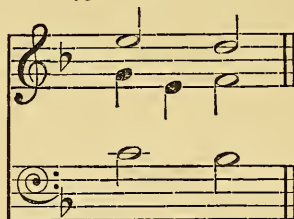
(2) A working in accordance with the spirit of the period :

Ex 44.



II. To be consistent, we should use the ecclesiastical modes, and also adopt the principles of criticism of the period in reference to consecutives. For example, it was held that an intervening concord saved consecutives :

PALESTRINA. *Credo.*
Ex. 45. *Missa Brevis.*



However, the examination candidate may be warned that if he adopts the sixteenth-century principles in regard to consecutives, he will most assuredly fail. And it must be admitted that there is some point in criticizing consecutives from the modern rhythmic point of view. If Strict Counterpoint were in exactly the same position as Greek or Latin, we might teach it exactly as it is. Because we write 'Ego et tu', we are not induced to write 'I and you'. But music is music, whether it be written by Byrd or Bantock, and it would be unwise to allow a beginner to write anything that is wrong from the current standpoint. We should accept everything that is right both from the old and the modern point of view. But we should be careful that the modern statement of technique does not prevent us from using resource which was good under old conditions and remains so for all time, and also that it does not lead us to adopt procedures which are quite foreign to the period.

CHAPTER II

FLORID STRICT COUNTERPOINT WITHOUT A SEMIBREVE CANTO FERMO

1. It was seen in the previous chapter that the semibreve Canto Fermo was merely an artificial device, serving as a sort of prop for preliminary study.

In the second stage of contrapuntal study it is eliminated as a constant factor. This does not, of course, mean that it must never occur. Indeed it might occur in every bar in different parts, but its presence is not a necessity.

2. Whether a semibreve be present or not, the parts move exactly as if it were there, except that when two chords a bar are used, they need not have a note in common. The semibreve C. F. artificially enforced this.



3. (a) All semibreves follow the scholastic first species principle.

(b) All unrepeated minims follow the second species principle. Bear in mind that two chords a bar may be used without restriction.

(c) All unrepeated crotchets follow the third species principle.

(d) All syncopated minims follow the fourth species principle.

(e) The melodic idioms of Florid Counterpoint are used over the time duration of a semibreve (two accents) no matter

whether a semibreve be present or not (see the above example from Palestrina). See also the following :

Ex. 47.

PALESTRINA. *Sicut Cervus.*

This is a very striking fact in the music of the period, and is of vast importance. It is, in fact, the key to the situation.

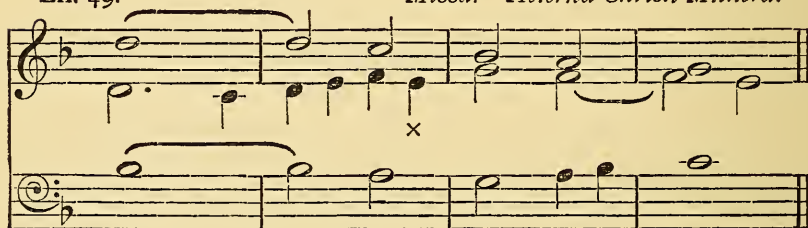
4. In the present work no notes save semibreves may be repeated, except a crotchet anticipating the resolution of a discord.

5. The harmony should be changed on the second minim if a change be desirable ; it may, however, be occasionally changed on the fourth crotchet :

Ex. 48.

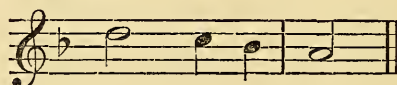


Ex. 49.

PALESTRINA.
Missa. Aeterna Christi Munera.

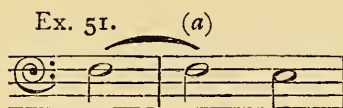
6. If a given part proceed as follows,

Ex. 50.



it is best to treat the first crotchet as an essential note.

7. Such a bass as



generally demands that the F at (a) should be treated as a discord.

8. The ornamental resolution of a discord may be doubled in time value:



For the discord still resolves on the next weak accent (a).

9. In Scholastic Counterpoint it is generally agreed that the melodic idioms of florid species should be varied as much as possible; for example, it is poor to have consecutive bars of various species unmixed. In the present work the student need not be so particular about this. Dignity and simplicity of style are two essentials.

10. The student should aim at good imitations, and rests may be frequently used in order to introduce them.

11. One very characteristic idiom should be utilized. It has fallen out of use on account of the one chord in a bar myth. Some would hold that in the following example,



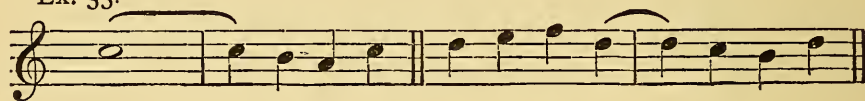
the C at (a) could not be syncopated, as it is not part of the harmony F A D; the true view is that both F and C are concords.

Ex. 54.

PALESTRINA.
Missa. Iste Confessor.

12. In the period, the second of two tied notes was always of the same value as, or half the value of, the first. The following are not a regular part of the technique :

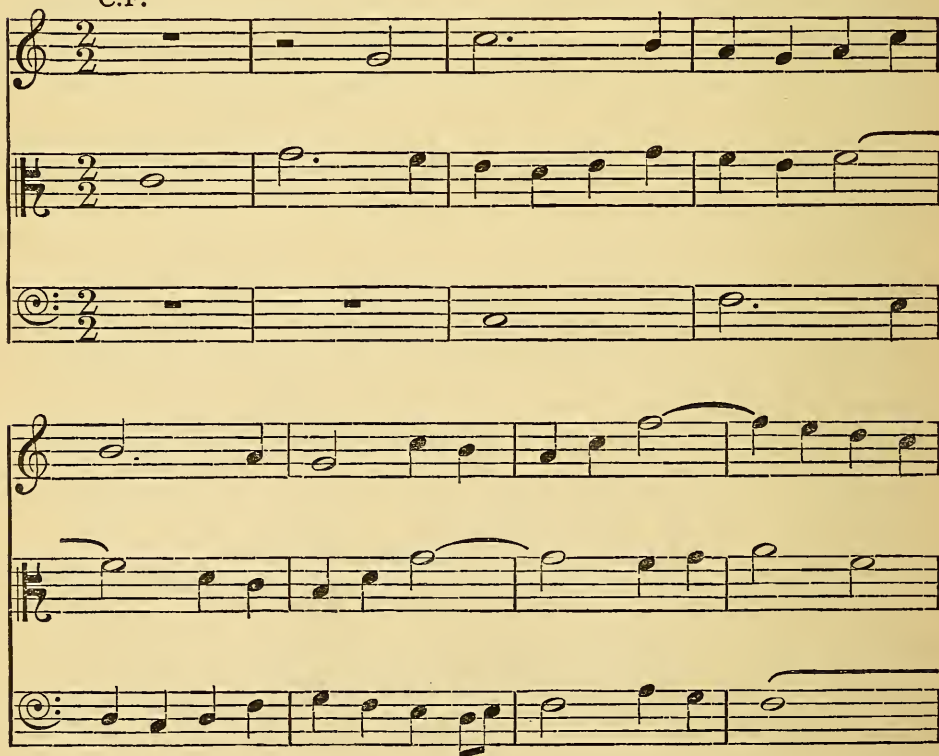
Ex. 55.

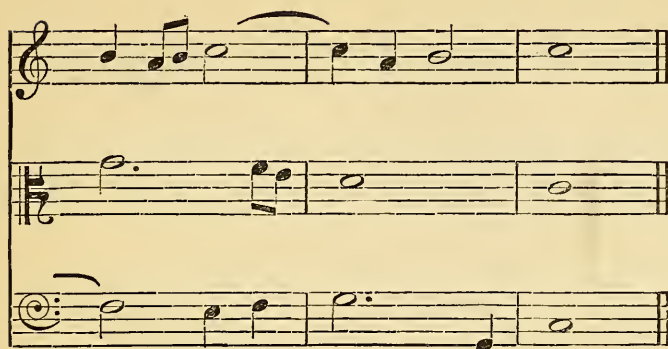


Examples.

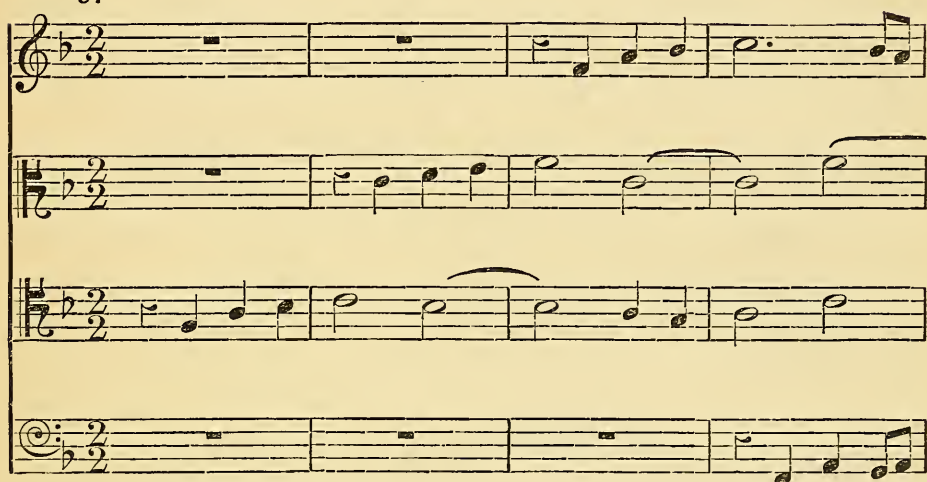
Ex. 56.

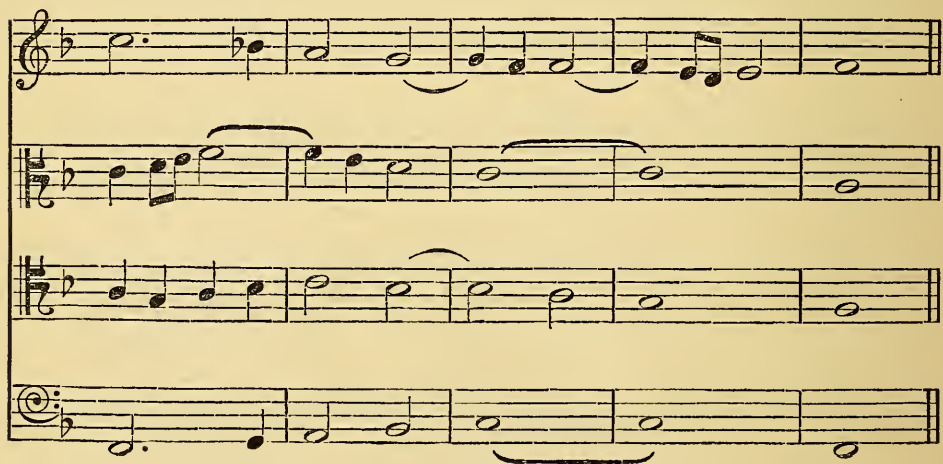
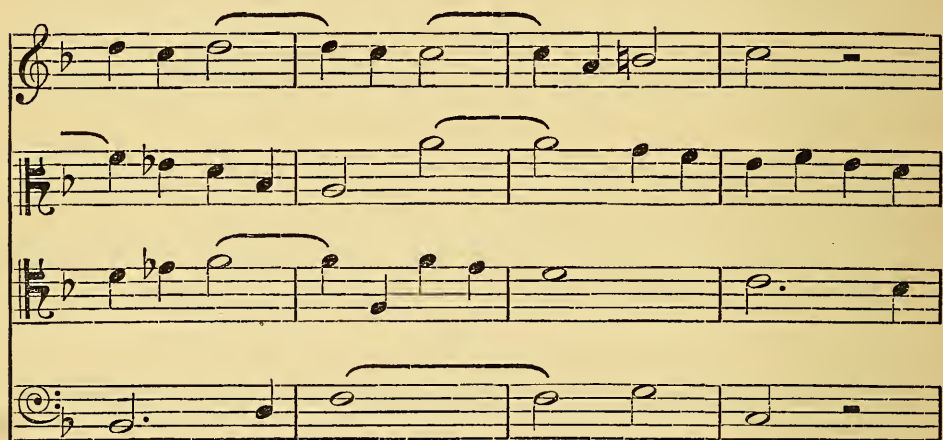
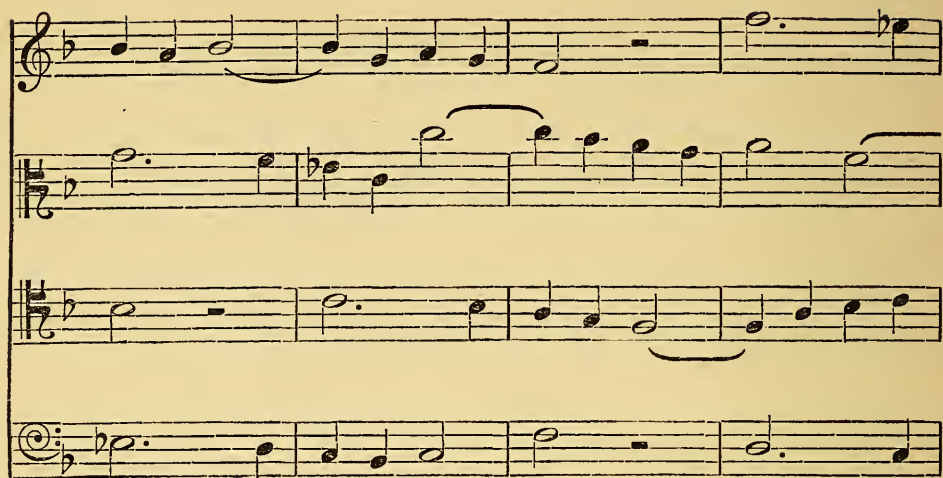
C.F.





Ex. 57.





Exercises.

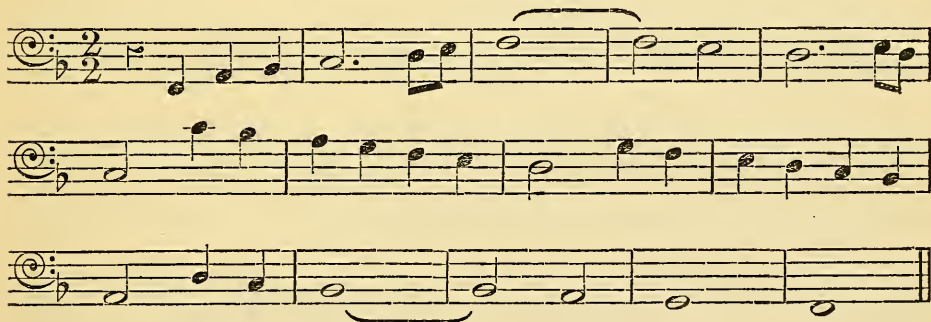
(1) Add Alto and Bass in Florid Counterpoint :



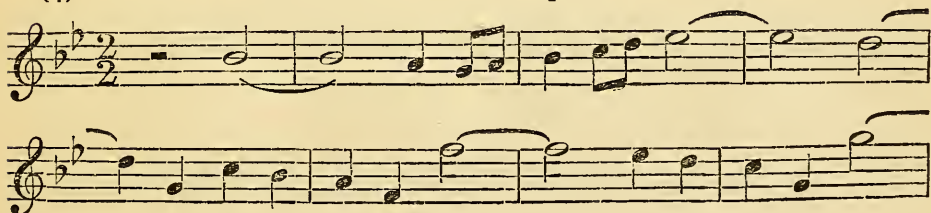
(2) Add A. T. B. in Florid Counterpoint :

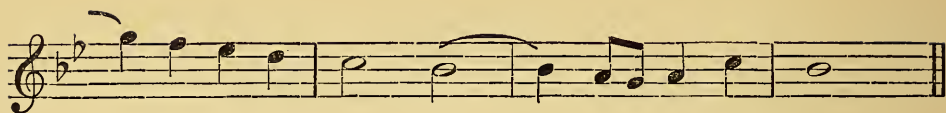


(3) Add S. A. T. in Florid Counterpoint :

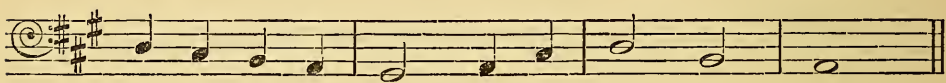
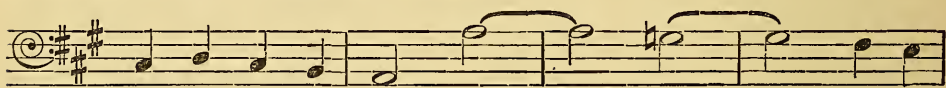
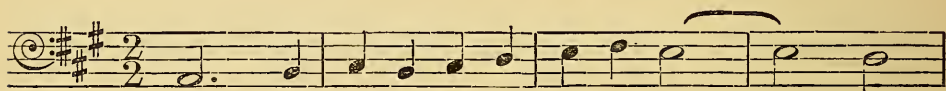


(4) Add A. T. B. in Florid Counterpoint :

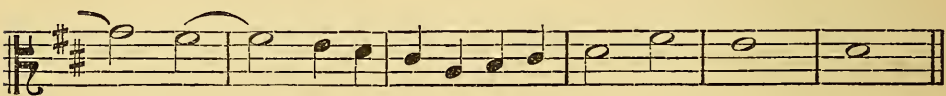
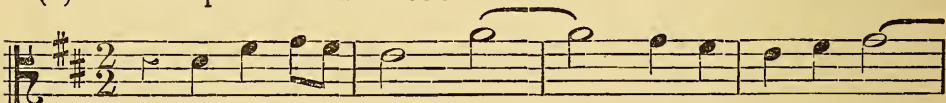




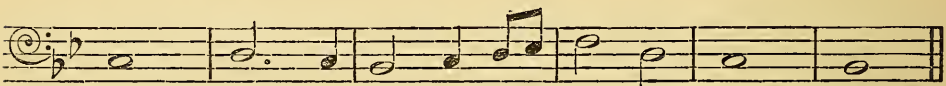
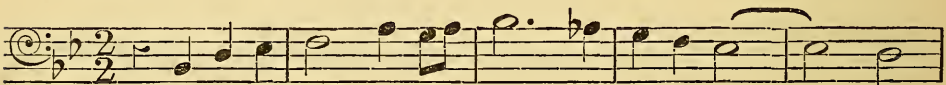
(5) Add S. A. T. in Florid Counterpoint ; let each part enter in imitation of the C. F. :



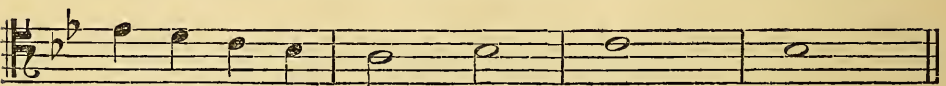
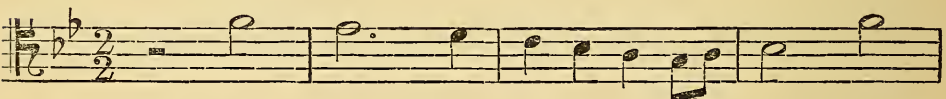
(6) Add Soprano and Bass :



(7) Add S. A. T. :

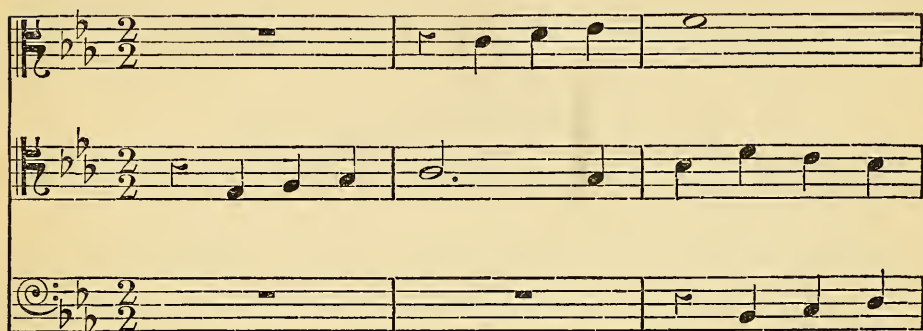


(8) Add S. A. B. :

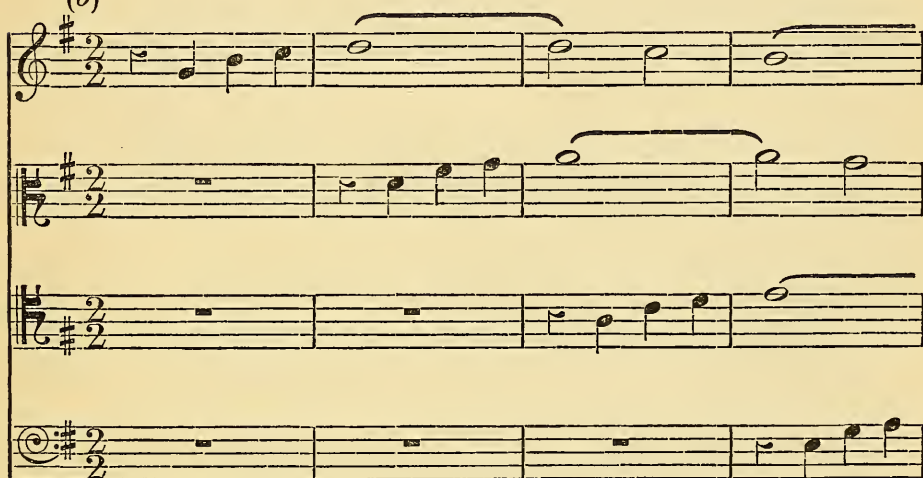


(9) Begin as follows, and continue for about twelve bars :

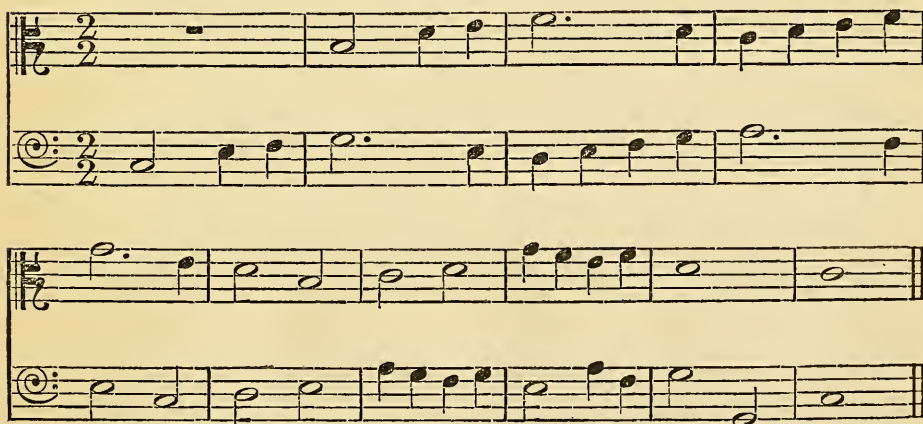
(a)



(b)



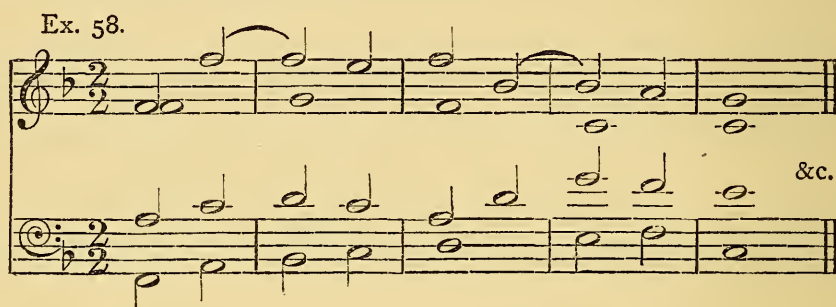
(10) Add S. and T. to the following :



CHAPTER III

HYMN-TUNES AND THEIR SIMPLE TREATMENT

1. IF we combine first, second, and fourth species, we produce a series of chords moving in minims :



Of course, each bar may contain one or two chords.

2. The exigencies of words demand repeated notes.

(a) Repeated minims in the bar are equivalent to a semibreve.

(b) Repeated minims between two bars are equivalent to syncopation (fourth species).

(c) Repeated crotchets are equivalent to a minim.

Thus the above example may be re-stated as follows :



As the presence of a semibreve or its equivalent is unnecessary, the two chords in the bar need not have a note in common :

Ex. 60.



3. The progression of chords in minims forms the skeleton of all contrapuntal work. One chord in each bar is of course quite common :

Ex. 61.



4. This skeleton may be ornamented by the use of unessential notes.

The characteristic *Nota Cambiata* should be used :

Ex. 62.



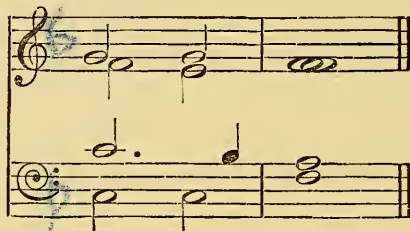
The student should guard against such a procedure as

Ex. 63.



Contrapuntally B flat is an accented auxiliary note, and it is foreign to the spirit of the period. The passage should be amended thus:

Ex. 64.



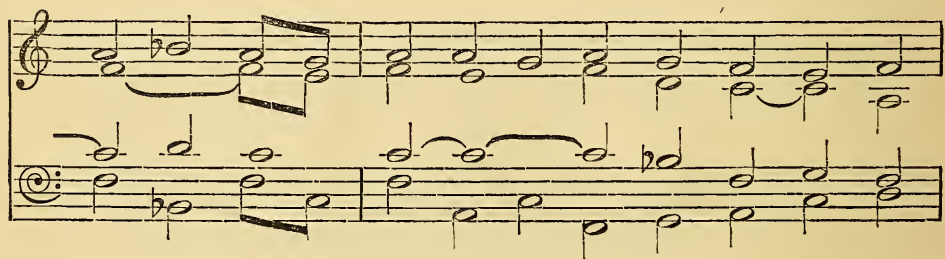
5. Strict Counterpoint may be applied in harmonizing the Plainsong melodies that were used in connexion with the Latin hymns of the early Church. As they are modal, the harmonization should also be modal. It must be assumed in this treatise that the student understands modal harmony. He should examine the various examples in the new edition of *Hymns Ancient and Modern*, in the *Oxford Hymn Book*, in *Church Hymns* (new edition), and in the *English Hymnal*.

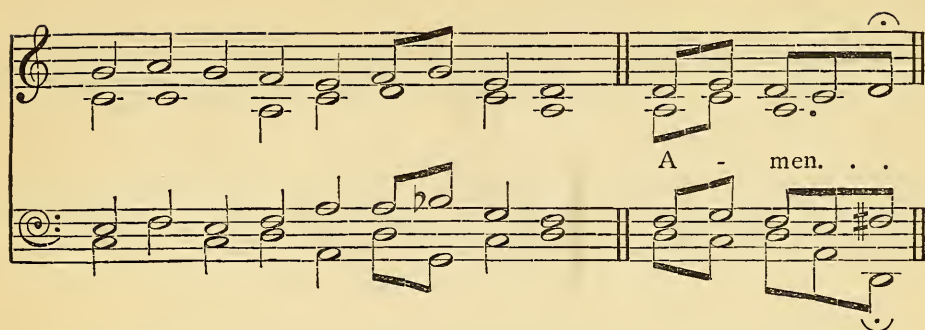
An example is quoted below:

Hymns Ancient and Modern, Hymn 2 (New edition).

Ex. 65.

Mode i.





It should be explained that the rhythm of these melodies is free, and the notes have no definite time-duration. Of course, the melodies are for unisonal singing, the harmonies being played.

6. The history of the English Metrical Psalter as set forth in Grove's Dictionary, and the article on Hymn-tunes in Stainer and Barrett's Dictionary will show the student three uses for Strict Counterpoint :

(a) The adding of plain parts to a tune in the Tenor or Alto.

(b) The adding of plain parts to a tune in the Soprano.

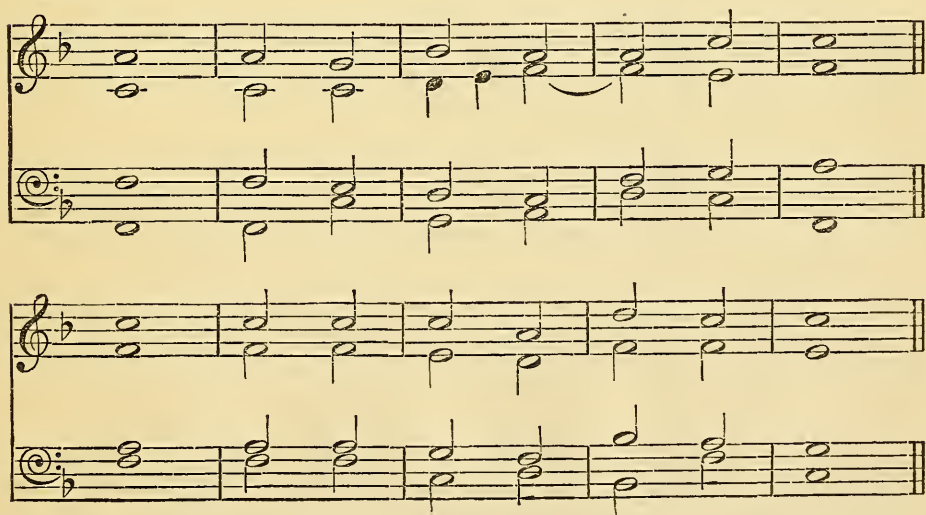
(c) The adding of more elaborate parts to a tune in the Tenor or Soprano.

Examples of these will now be given.

The adding of plain parts to a tune in the Tenor :

Setting of the Old rooth by John Dowland, in Este's *Book of Psalms*, 1592.

Ex. 66.

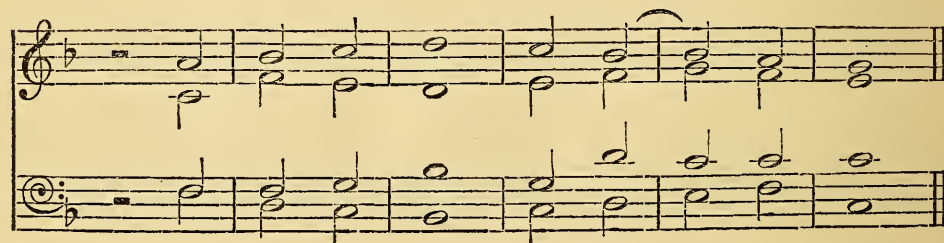
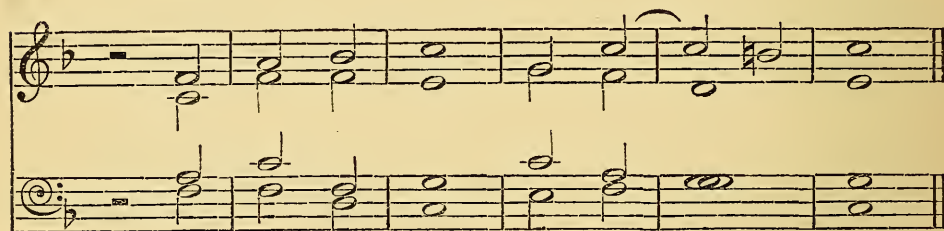
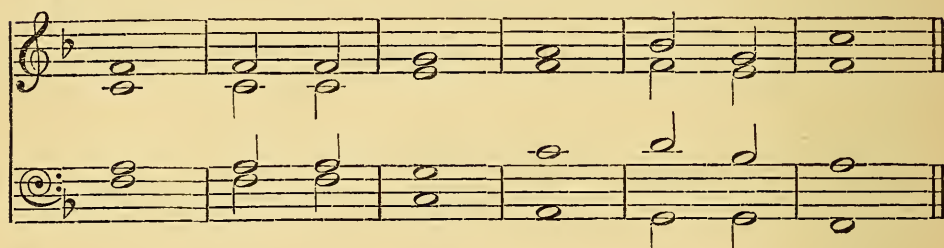


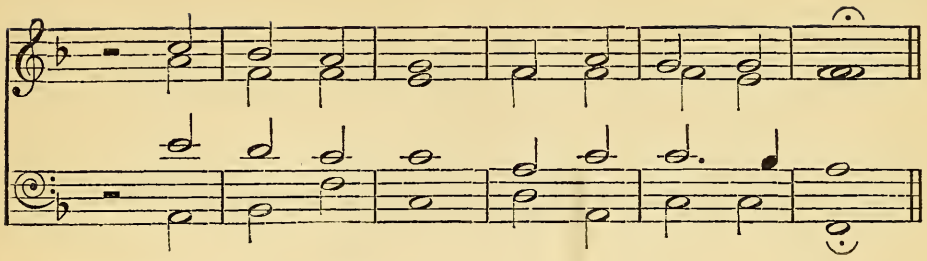


The adding of plain parts to a tune in the Soprano :

Soprano and Bass by Gibbons.

Ex. 67.





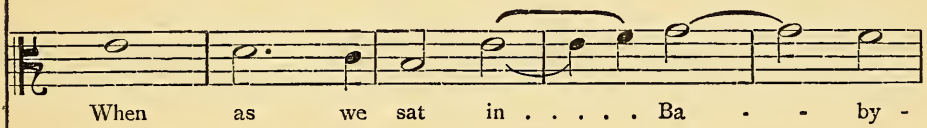
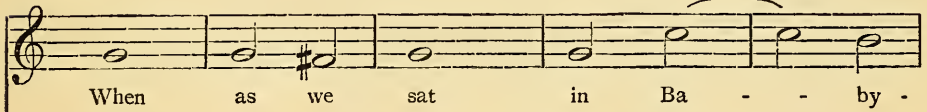
More elaborate Counterpoint to C. F. in Tenor :

Ravenscroft's setting of the Old 107th.

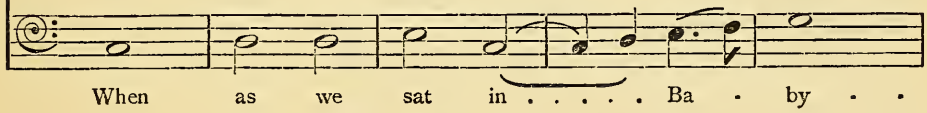
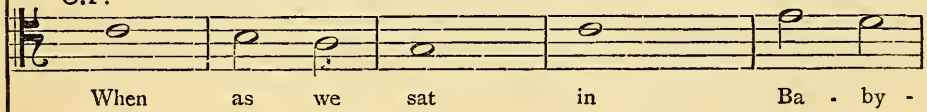
Ex. 68.

(a)

(a)

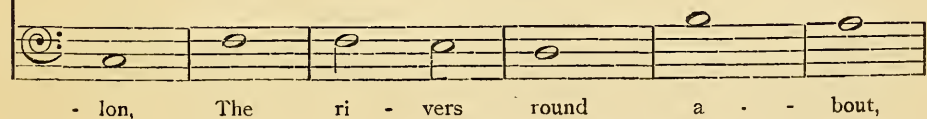
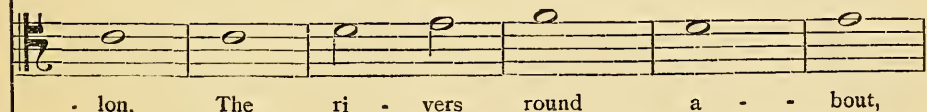
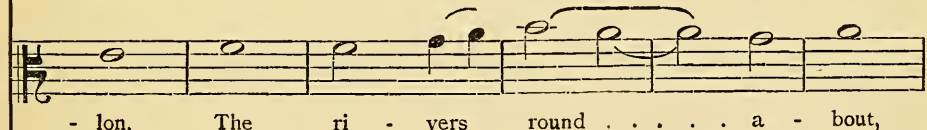
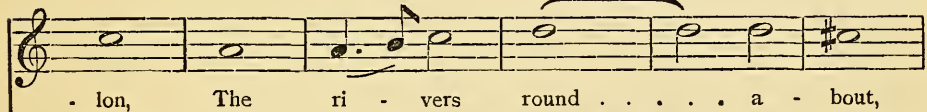


C.F.



(d)

(b)



STRICT COUNTERPOINT

(e) (b)

And in re - mem - brance of . . . Si - on

And in re - mem - brance of Si - on

And in re - mem - brance of Si - on

And in re - mem - brance of Si - on

(c)

The tears for grief . . burst out; We

The tears for grief burst out; We

The tears . . for grief burst out; We

The tears for grief burst out; We

hang'd our harps and in . . . stru - ments

hang'd our harps . . and in - stru - ments

hang'd our harps and in - stru - ments

hang'd onr harps and . . . in - stru - ments

(d)

The wil - low trees up - on,

The wil - low trees up - - on,

The wil - low trees up - - on,

The wil - low trees up - - on,

For in that place men for their use

For in that place men for their use

For in that place men for . . . their use

For in . . . that place men for . . . their use

(b)

had plan - ted ma - - - ny one.

had plan - - - ted ma - ny one.

had plan - ted ma - - ny one.

had plan - - - ted ma - ny one.

The following points should be noted :

- (a) The prepared six-four.
- (b) Six to five with the fifth suspended. This is a very characteristic idiom of the period.
- (c) The pedal six-four, and the anticipation of the resolution of the syncopated discord.
- (d) The use of a single quaver, when there is no technical reason for it, pointing to secular influence.
- (e) The use of a chromatic semitone is also an infraction of strict usage.

Exercises.

1. Harmonize the following Plainsong melodies :

(a) IAM LUCIS ORTO SIDERE.

Mode viii.

(1)

(2) (2) (2)

(1) The line indicates the melisma.

(2) May be treated as unessential notes.

(b) SPLENDOR PATERNAE GLORIAE.

Mode i.



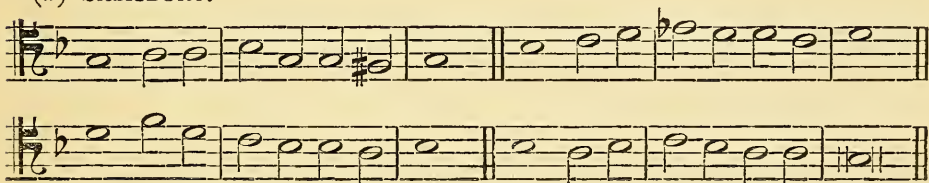
(c) VENI CREATOR SPIRITUS.

Mode viii.

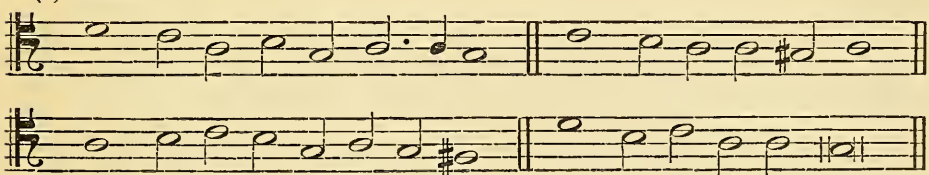


2. Add S. A. and B. in plain Counterpoint to the following tunes:

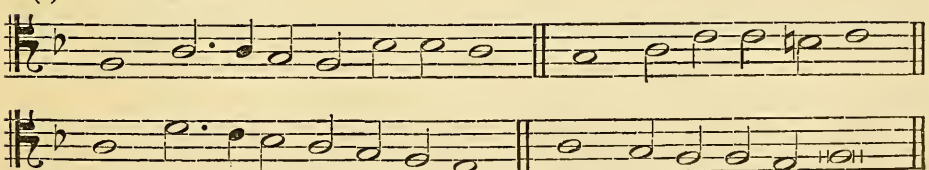
(a) SALISBURY.



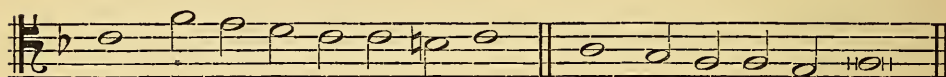
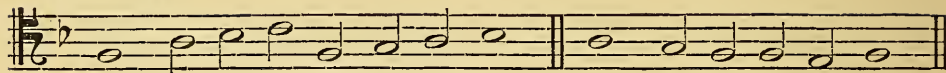
(b) BRISTOL.



(c) WINCHESTER OLD.

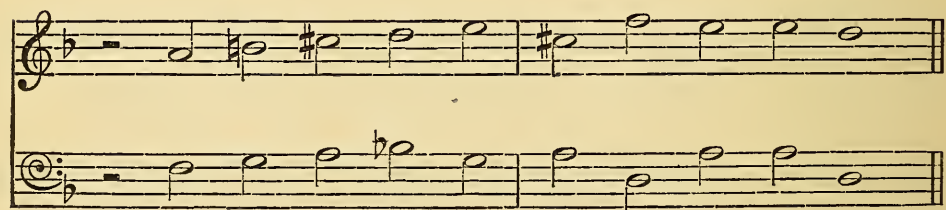
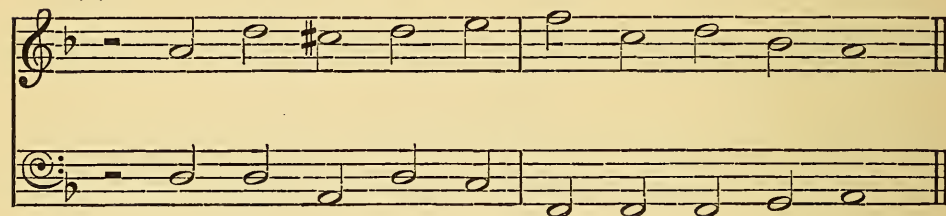


(d) DUNDEE.

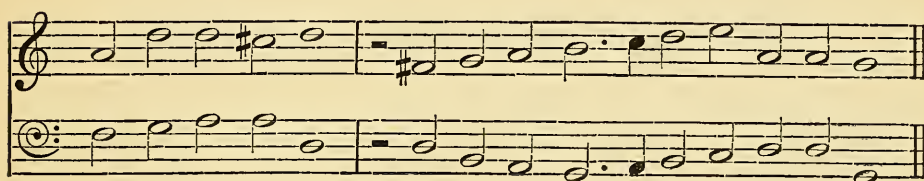
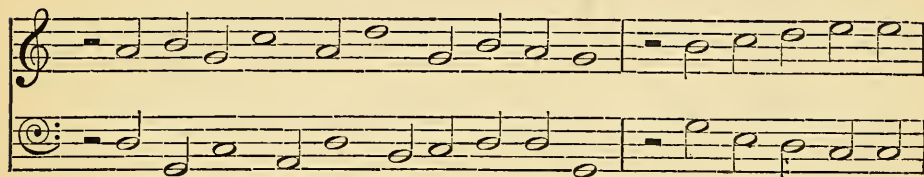
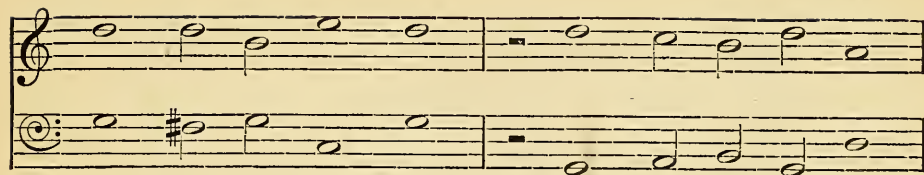


3. Add A. and T. to the following S. and B. by Gibbons :

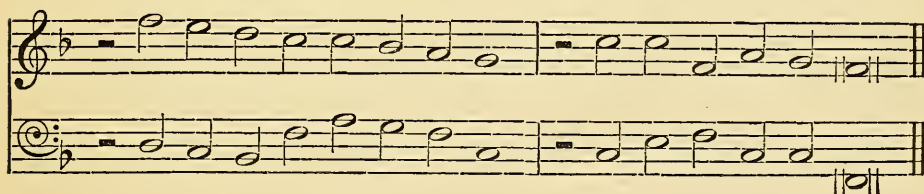
(a)



(b)

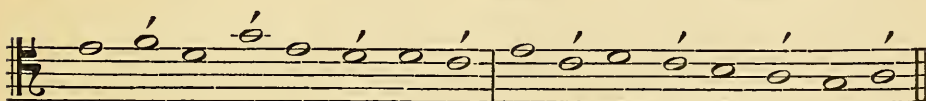
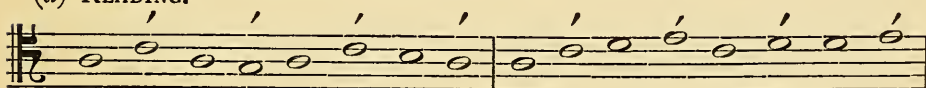


(c)



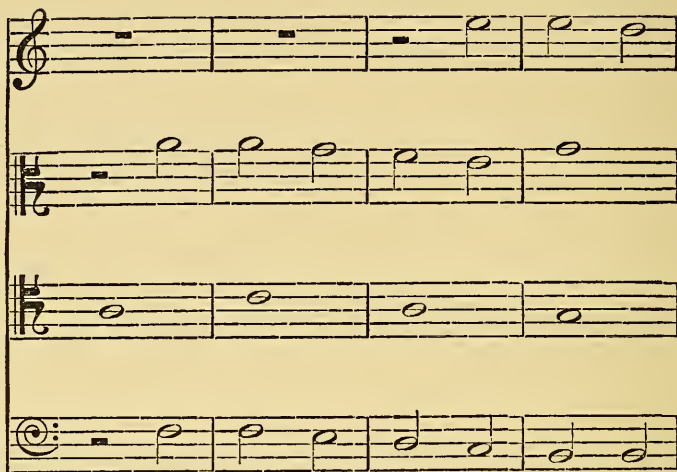
4. Add more elaborate parts to the following :

(a) READING.



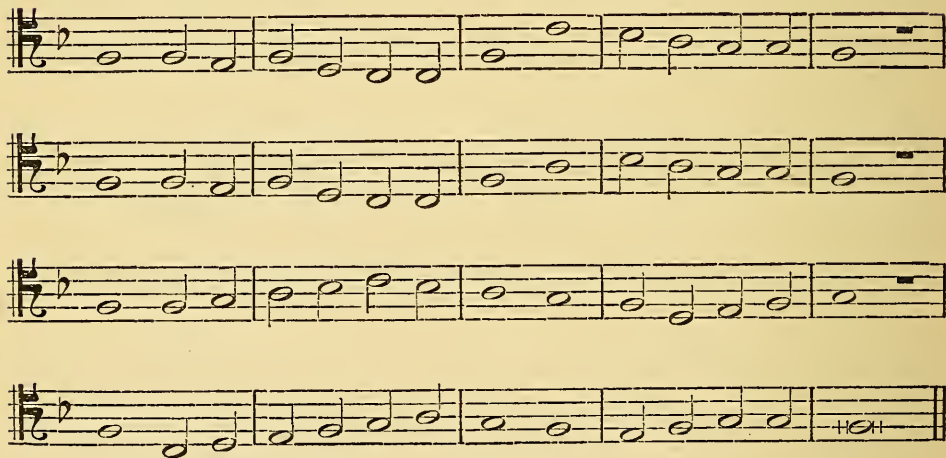
Start :

PARSONS. 1563.



(b) Aim at some canonic imitation :

OLD 44TH.

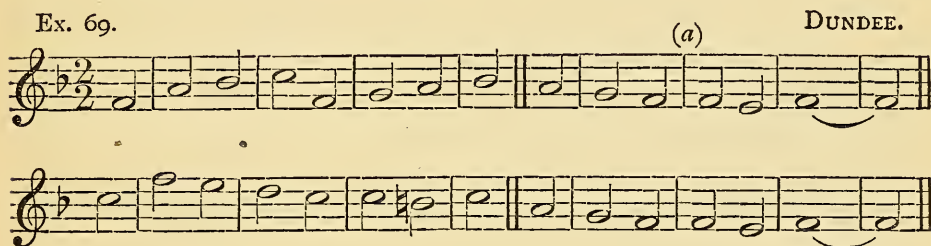


CHAPTER IV

STRICT COUNTERPOINT ON A CHORALE

1. THE Canto Fermo is a Chorale in semibreves and minims, as for example :

Ex. 69.



2. To this a certain number of parts (for example, three) are to be added in imitative Strict Counterpoint.

3. Each bar is equivalent to one bar of Scholastic Counterpoint. The minims of the C. F. therefore follow second species *principle*, or fourth species as at (a).

4. It would be wise to harmonize the C. F. first of all in plain Counterpoint so as to get an idea of the harmonic basis.

Ex. 70.

Nearly all this is note against note Counterpoint, but minims follow second or fourth species *principle*. At (a) we use the prepared seventh, at (b) we use the prepared fourth combined with the consonance of the sixth.

The decorated score should in the main follow this harmonic *basis*, though minor deviations may be found to be necessary.

5. Remember :

- (a) All suspended discords must be prepared by a semi-breve or minim ;
- (b) They must occur on the strong accent, and resolve on the next weak one ;
- (c) All the parts follow the melodic idioms of a bar of Scholastic Counterpoint ($\frac{2}{2}$) ;
- (d) A passing note should rarely be used on the third crotchet except in a part using four crotchets in the bar ;
- (e) An auxiliary discord should never be used on the third crotchet.

6. The Counterpoints should begin before the C. F., imitating the first line in some form of diminution. Crotchet movement should be fairly uniform.

7. When the C. F. enters, the added parts should not degenerate into mere notes. Some part should rest momentarily, and re-enter with a point of imitation.

8. Before the first line is finished, some part should start with an imitation of the second line.

9. When the C. F. has finished the first line it should rest for a time, to allow the parts to imitate the next line before its entry, and so on till the end of the Chorale.

10. The double bars, of course, are omitted.

11. If the C. F. end with an accented minim, regard it as lasting in effect over the next minim.

12. Carefully remember that such things as the following are not Strict Counterpoint :

Ex. 71.



Students are very prone to make such mistakes. If the time-signature were $\frac{4}{4}$ these examples would be correct.

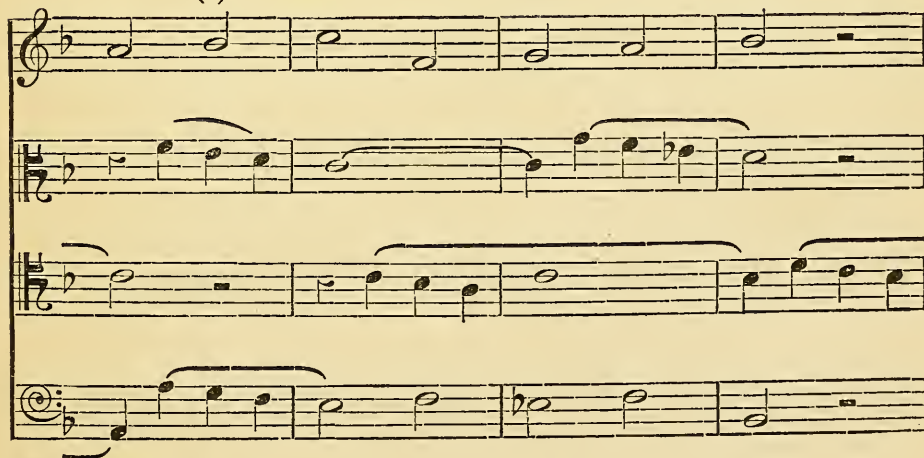
13. The following is a working of the problem :

Ex. 72.

(a)



(b)



The first system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures: the first three have whole rests, and the fourth has two half notes (F and C). The second staff is in alto clef with a key signature of one flat. It contains four measures: the first has a whole rest, and the next three have eighth notes (G, A, B) beamed together, followed by a half note (C). The third staff is in alto clef with a key signature of one flat. It contains four measures: the first has eighth notes (G, A, B) beamed together, followed by a half note (C), then eighth notes (D, E, F) beamed together, and finally a half note (C). The fourth staff is in bass clef with a key signature of one flat. It contains four measures: the first has eighth notes (G, A, B) beamed together, followed by a half note (C), then a whole note (D), and finally eighth notes (E, F, G) beamed together.

The second system consists of four staves. The top staff is in treble clef with a key signature of one flat. It contains four measures: the first has two half notes (F and C), the second has a whole note (D), the third has a whole rest, and the fourth has a half note (C). The second staff is in alto clef with a key signature of one flat. It contains four measures: the first has a half note (C), followed by eighth notes (D, E, F) beamed together, then eighth notes (G, A, B) beamed together, and finally a half note (C). The third staff is in alto clef with a key signature of one flat. It contains four measures: the first has eighth notes (G, A, B) beamed together, followed by a half note (C), then eighth notes (D, E, F) beamed together, and finally a half note (C). The fourth staff is in bass clef with a key signature of one flat. It contains four measures: the first has eighth notes (G, A, B) beamed together, followed by a half note (C), then a whole rest, and finally eighth notes (D, E, F) beamed together. A bracket labeled (d) is placed under the last measure of the fourth staff.

The third system consists of four staves. The top staff is in treble clef with a key signature of one flat. It contains four measures: the first has two half notes (F and C), the second has two half notes (D and G), the third has a half note (D) and a half note (F), and the fourth has a whole rest. The second staff is in alto clef with a key signature of one flat. It contains four measures: the first has eighth notes (G, A, B) beamed together, followed by a half note (C), then eighth notes (D, E, F) beamed together, and finally a half note (C). The third staff is in alto clef with a key signature of one flat. It contains four measures: the first has a whole note (D), followed by eighth notes (E, F, G) beamed together, then eighth notes (A, B, C) beamed together, and finally a whole note (D). A bracket labeled (f) is placed over the second and third measures. The fourth staff is in bass clef with a key signature of one flat. It contains four measures: the first has eighth notes (G, A, B) beamed together, followed by a half note (C), then eighth notes (D, E, F) beamed together, and finally a half note (C). A bracket labeled (e) is placed under the first measure.

The image displays a musical score for a chorale, consisting of two systems of four staves each. The staves are arranged in a grand staff format, with the top staff in treble clef and the bottom three in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The first system shows a vocal line (top staff) with a melodic line and three supporting parts below it. The second system continues the composition with similar textures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The overall style is characteristic of early 20th-century musical notation.

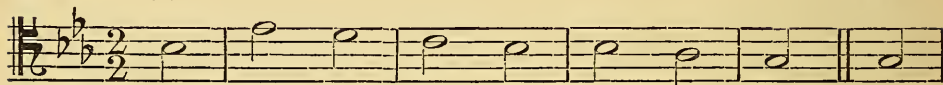
- (a) The harmonic basis of Ex. 70 was discarded, to avoid too much repetition of the tonic chord.
- (b) The harmonic basis of Ex. 70 was discarded, because imitations that were desirable would not allow of its being retained, and the new harmony is not inferior.
- (c) The use of the prepared seventh instead of a plain consonance makes it easier to introduce the point of imitation.
- (d) See (a).
- (e) A 6 on D was used instead of a $\frac{5}{3}$ (as in Ex. 70) to allow of B \flat at (f).

14. Exercises.

Add three parts in imitative Strict Counterpoint :

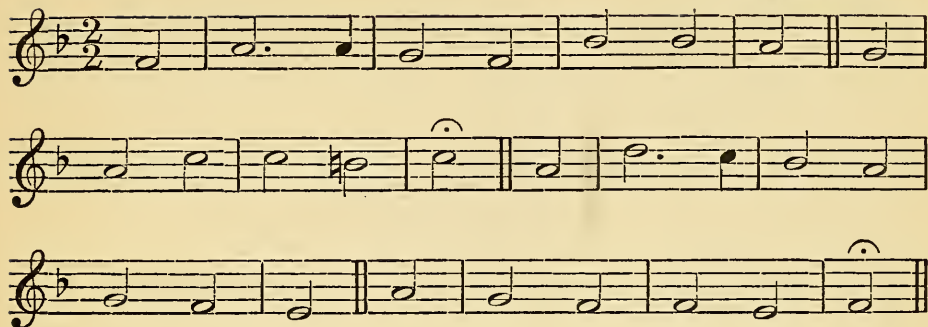
Ex. 73. (a)

ST. PETER.



(d)

WINCHESTER OLD.



(e)

ST. BRIDE.



CHAPTER V

MADRIGAL AND MOTET WRITING

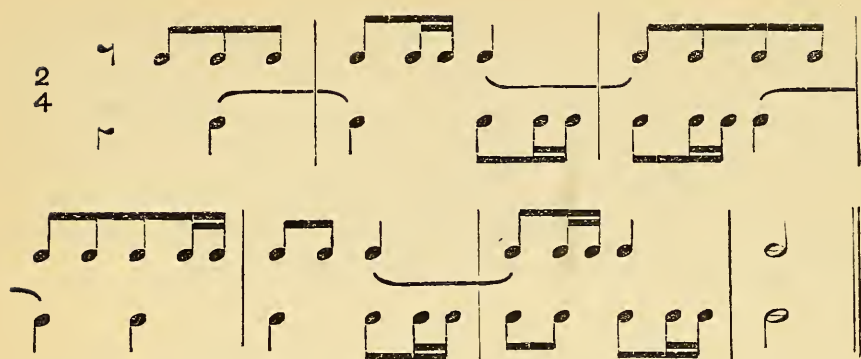
1. BEFORE the student attempts to write Madrigals and Motets in sixteenth-century style, he should critically study a good deal of the music of the period. It should be analysed under the following heads :

- (a) Technique.
- (b) Characteristic idioms.
- (c) Accentuation and rhythm.
- (d) Form.

The Masses, Motets, and Madrigals of Palestrina should be studied, and in addition the church music of Byrd, Tallis, Gibbons, and a few others. The art of Counterpoint had reached its zenith, so that in all the work no novelty in the use of resource is to be looked for. Composers contented themselves with ordinary canons of Strict Counterpoint, and quite a number of idioms may be regarded as common property.

2. *Technique.*

(a) The parts are not to be in Florid Species, as it is understood in the scholastic work, that is, as regards idioms. All the species may be used indiscriminately, and for any length of time, the procedure being influenced largely by the words to be set. The student should carefully beware of over-elaboration. No composition of the period contains anything like the elaboration that some examiners require in a piece of eight-part florid work. In fact, if it were carefully recognized that the time was $\frac{2}{2}$, fairly fast, no one would dream of producing such a monstrosity. Fancy an eight-part score with all the parts moving somewhat as follows :



The thing is unthinkable. The problem merely resolves itself into a juggling with notes.

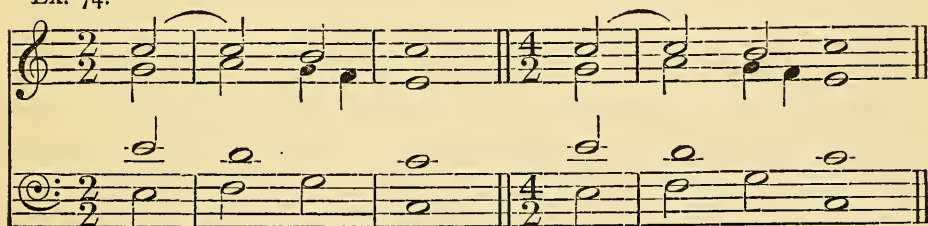
(b) If two crotchets on the strong accent be followed by a minim, the latter should generally be tied, except at a cadence.

(c) The use of quavers should be very sparing.

(d) All discords of suspension should be prepared by a semi-breve or weak minim. They should occur on the succeeding strong accent, and should resolve on the next minim.

(e) Most of the music of the period is published in $\frac{4}{2}$ time, which is equivalent to two bars of Scholastic Counterpoint. Minims represent accents. Some publishers have substituted our modern $\frac{4}{4}$ time. In this case crotchets are accents, and each crotchet is equivalent to the scholastic minim :

Ex. 74.



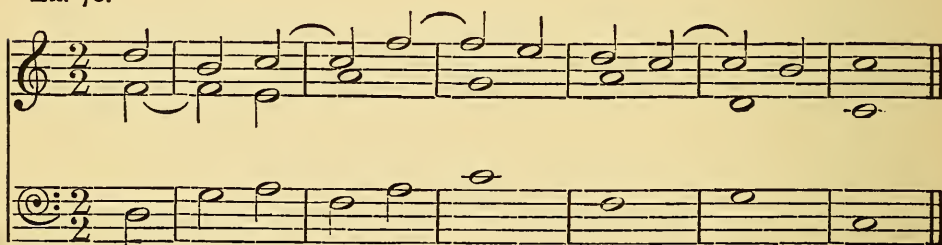
(f) Remember that in applying the technique of Scholastic Counterpoint, we do not vary the time value of the notes of the species. Crotchets (if not repeated) are always written according to the third species principle, even if the only movement against them be crotchets also. Similarly, minims are always written according to second species principle and so forth. Thus the following is incorrect sixteenth-century technique:

Ex. 75.



But the next example is correct:

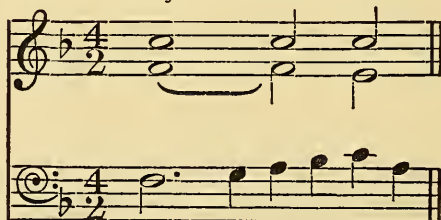
Ex. 76.



(g) The introduction of words demands the repetition of minims and crotchets, as well as semibreves. Repeated minims are equivalent to first species principle, if used strong to weak:

PALESTRINA.
Ex. 77. *Aeterna Christi Munera.*

Ky - ri - e



Repeated crotchets are equivalent to second species principle:

Ex. 78. *Ibid.*

Be - ne - di -

A prepared discord may be struck, instead of being synco-
pated:

Ex. 79. *Ibid.*

- son e - lei - - son

(h) The harmony may be changed at any point, but it should generally be limited to the accents.

Note.—It has been said that discords of suspension should occur on the strong accent and resolve on the next weak one. For all practical purposes this may be taken as a fixed rule. There is, however, an exception that demands explanation. It is sometimes—very occasionally—felt that the accents are of the value not of minims, but of semibreves. This is sometimes done for artistic relief, or as an appropriate setting of the words. In that case, the minim movement ceases to be constant, and the discord occurs on a strong semibreve, and resolves on the next weak semibreve:

Ex. 80.

PALESTRINA.

La - - -

La - - - med

La - - - med

La - - - med . . .

med

La - - -

La - - - med . .

La - - -

La - - - - - med

med

med

Gibbons sometimes resolves the discord before the proper time; but this is altogether irregular in pure Strict Counterpoint:

Ex. 81.

GIBBONS. *Dainty fine bird.*

3. *Characteristic idioms.* It will be useful to have a list of

idioms that are common property. Some of them have already been given, but a fairly complete table will be convenient.

(a) The anticipation of the resolution of the discord :

Ex. 82.

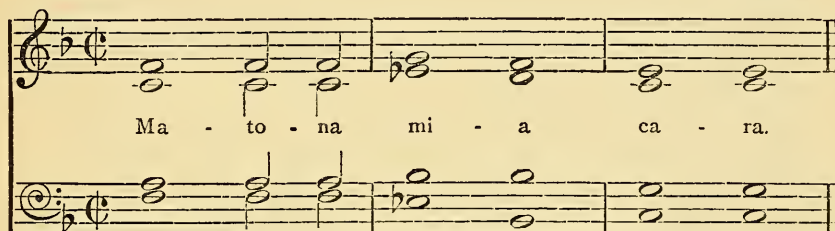
PALESTRINA.
Aeterna Christi Munera.



(b) The avoidance of the Quinta Falsa by lowering the bass note a semitone :

Ex. 83.

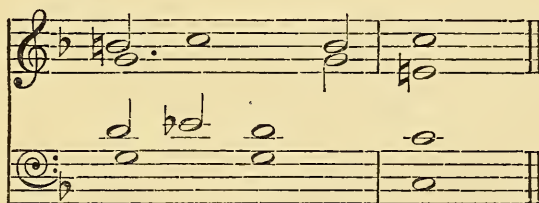
LASSUS.



(c) The use of the fourth over a pedal as its own preparation, the part next above the pedal being the real bass :

Ex. 84:

Ibid.



(d) The prepared fourth falling to the third, as the sixth proceeds to the fifth :

Ex. 85.

Ibid.



(e) No cadence must end with the minor third from the bass. The major third is constantly preceded by the minor third in some other part, and immediately followed by it in some other part:

Ex. 86.

FARRANT. *Magnificat.*

And His mer - cy is on them that fear Him, throughout all

ge - ne - ra - tions, He hath, &c.

(f) The use of the Nota Cambiata:

Ex. 87.

PALESTRINA. *Ego sum panis.*

Ego sum panis.

Ego sum panis.

(g) The 6.5 with the fifth syncopated :

Ex. 88. LASSUS.
Matona mia cara.

PALESTRINA.
Is'e Confessor.

and the reverse :

Ex. 89. PALESTRINA.
Aeterna Christi Munera.

(h) The following endings :

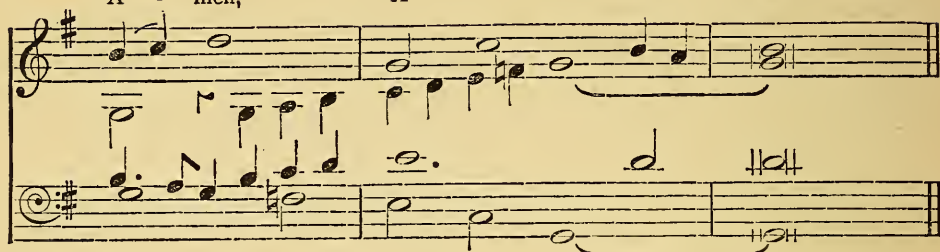
Ex. 90. BATTEN. *Deliver us.*
A men.

Ex. 91. GIBBONS.
Almighty and everlasting God.
A men.

Ex. 92.

BLOW. *Nunc Dimittis.*

A - men, A men.



Ex. 93.

BEVIN. *Nunc Dimittis.*

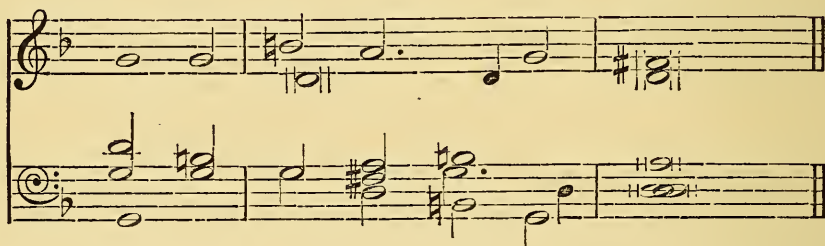
end. A men.



Ex. 94.

BYRD. *Magnificat.*

A men.



Gibbons makes frequent use of this cadence (see his Credo, Benedictus, and Magnificat).

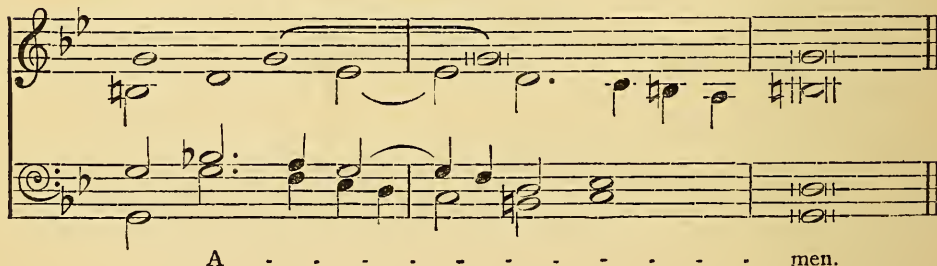
(i) Scalic passages based on a plagal cadence are also very common.

(a) Tending downwards:

Ex. 95.

MORLEY. *Burial Service.*

A men.



Ex. 96.

end.

A - - - - men.

FARRANT. *Benedictus.*

Ex. 97.

A - - - - men.

FARRANT. *Credo.*

(b) Tending upwards :

Ex. 98.

World with - out . . . end . . . A - - - - men.

FARRANT. *Magnificat.*

Ex. 99.

A - - - - men.

BEVIN. *Magnificat.*

Ex. 100.

HENRY VIII (?) *O Lord, the Maker of all things.*

A

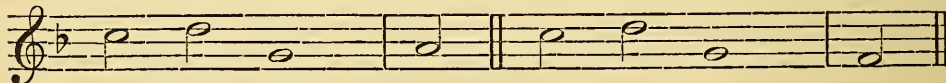


men.



Rogers, Child, Aldrich, and Blow do not, of course, belong to the Strict Period; yet they were so near it as to be largely influenced by it, and their work is often quite strict. They seem to have originated an idiom which nearly every succeeding composer has regarded as being common property:

Ex. 101.



All the examples of its use are not strict. A few are given:

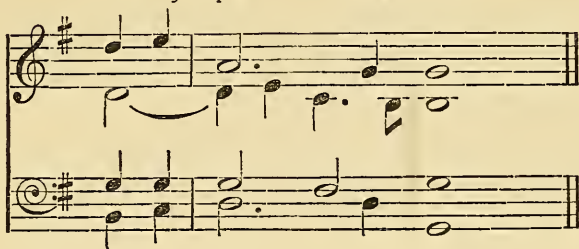
Ex. 102.

ROGERS. *Te Deum.*

Ex. 103.

ALDRICH. *Te Deum.*

with Thy pre - cious blood.



Ex. 104.

ALDRICH. *Jubilate.*

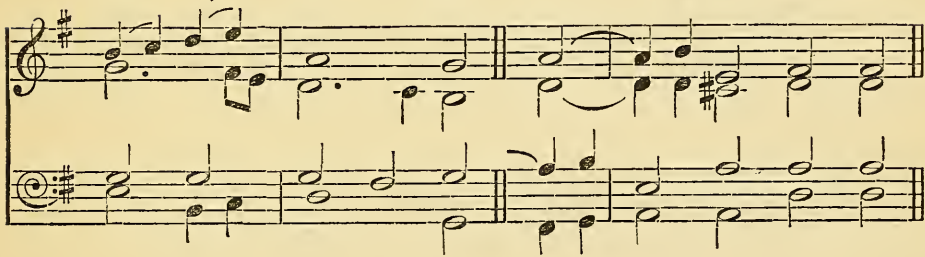
to gen - er - a - - - tion.



Ex. 105.

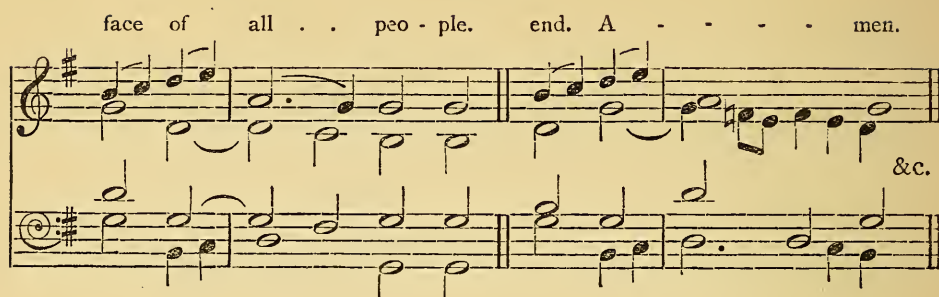
ALDRICH. *Magnificat.*

God my Sa - viour. of . . . his hand - maid - en.



of their hearts. hum - ble and meek.



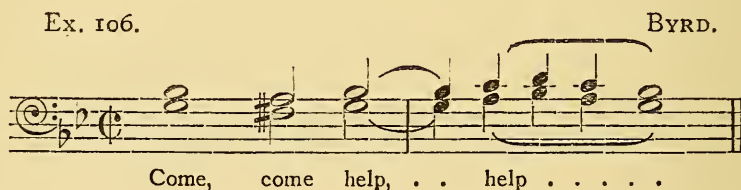


The student will recall its use in Child's 'O grant the King a long life', Blow's 'The Lord hear Thee', Croft's 'We will rejoice', Goldwin's 'I have set the Lord alway', in the Jubilate in F by King and Attwood, in Walmisley in D, and in a well-known double chant by Hayes. The idiom seems to have an extraordinary fascination for church composers; Aldrich could hardly help doing it once every page.

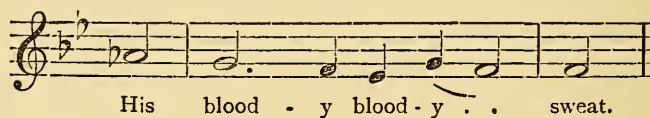
4. *Accentuation.*

(a) In using the Melisma, the syllable often commences on an unaccented note :

Ex. 106.



Ibid.



(b) The bar-line as an indication of rhythm must be ignored. The rhythm is perfectly free, and should follow the natural accentuation of the words. The effect will often be that of consecutive periods in different rhythms :

Ex. 107.

BENET. 'Come, Shepherds, follow me.'

dance with glad - ness, with glad - ness, with glad -
dance, lov - ers dance with glad - ness, with glad-
dance with glad - ness, with glad - ness, with
dance with glad - ness,
- ness, with glad - ness, with glad - ness, with glad - ness.
- - ness, with glad - ness, with glad - ness, glad - ness.
glad-ness, with glad-ness, with glad - - - ness,
with glad - ness, with glad - ness, with glad - ness.

The student must not fall into the error of criticizing the accentuation of the above as being faulty. All this music was originally written without bar-lines. The rhythm of the Alto would be accurately interpreted thus :

Ex. 108.

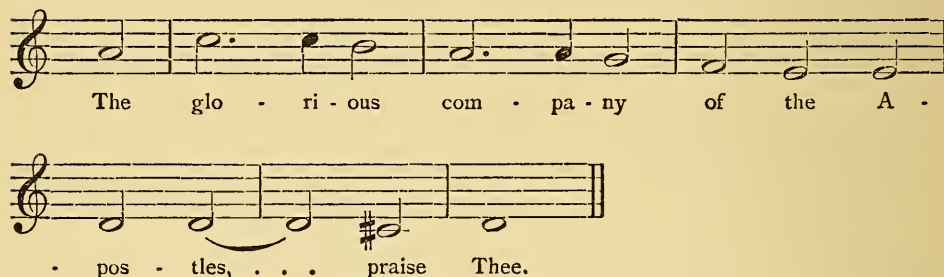
lov - ers dance with glad - ness, with glad - ness, with

glad - ness, with glad - ness, glad - ness

In fact, one of the most enchanting effects of the music of the period is obtained by the combination of various rhythms : one voice singing in duple rhythm, while another is employing triple rhythm. And in church music one of the chief ways of avoiding regularity of rhythm was to follow a few bars of triple rhythm by a few in duple time.

Ex. 109.

TALLIS.



5. Form.

The essence of the music of the Polyphonic Period is, of course, that the parts are in the main imitative. There may be, indeed it is good that there should be, short periods in which the voices move simultaneously in blocks of harmony. But in the main the following is the principle: A voice starts with a formula which the rest imitate. When the composer thinks this formula has been continued long enough, he proceeds to treat another in the same way, and so on till the words are exhausted. It is, of course, better if some formulae can be developed from preceding ones, or if a new formula can derive its *raison d'être* from the fact that it combines with an earlier one. The work can be well rounded off by using the same formula for the end as for the beginning (see Blow, 'My God, my God').

The difference between the secular and ecclesiastical music of the period is entirely one of sentiment. Masses and settings of the Canticles will dictate their own forms.

6. *Examples for study.* No one can hope to write good Strict Counterpoint without an intimate acquaintance with the music of the period. The second volume of the *Oxford History of Music* and the early chapters of Walker's *History of Music in England* should be read.

The following list will be useful :

Services. TALLIS. BEVIN. (Boyce Collection.)

BYRD. (Church Music Society.)

FARRANT. " "

GIBBONS. Novello.

Masses. PALESTRINA. Aeterna Christi Munera. Breitkopf & H.

Papae Marcelli. "

Iste Confessor. "

Missa Brevis. "

Motets.

JOSQUIN DES PRÉS. 'O Jesu Fili.' Hawkins, p. 336, vol. i, and examples in *Oxford Hist. of Music*, vol. ii.

WILLAERT. 'Quem dicunt homines.' Hawkins, p. 340, vol. i, and examples in *Oxford Hist. of Music*, vol. ii.

PALESTRINA. 'Sicut cervus.' B. & H.

" 'O admirabile commercium.' "

" 'Ego sum panis.' "

" 'Thou art Peter.' Bosworth.

" 'In divers tongues.' Novello.

HANDL. 'The righteous perisheth.' Bosworth.

BYRD. 'Bow Thine ear.' Novello.

" 'Sing joyfully.' "

" 'Souls of the righteous.' "

ECCARD. 'When Mary to the temple came.' "

BATTEN. 'Deliver us.' "

BATESON. 'Holy, Lord God Almighty.' "

GIBBONS. 'Almighty and everlasting God.' "

" 'Hosanna to the Son of David.' "

REDFORD. 'Rejoice in the Lord.' "

Hymn-tunes elaborately treated in the style of Motets :

PALESTRINA. 'Hymni totius anni.' B. & H.

Madrigals.

The student will, of course, recall the names of Lassus, Willaert, Festa, Wilbye, Benet, Bateson, and others.

The following are a few examples that readily suggest themselves :

PALESTRINA. 6 Madrigals. B. & H.

BENET. 'Weep, silly soul.' Novello.

(♩ = scholastic minim.)

" 'All creatures now are merry minded.' "

(♩ = scholastic minim, except the final section, in which

♩ = scholastic ♩.)

WEELKES. 'As Vesta was from Latmos Hill descending.' Novello.

(♩ = scholastic ♩.)

WILBYE. 'Sweet honey-sucking bees.' Novello.

(♩ = scholastic ♩; except in two periods, where ♩ = scholastic ♩.)

In the first instance it would be best to imitate the Palestrina madrigals as they are the purest in style. With the time-signature $\frac{3}{2}$ ♩ = the scholastic minim. When the time-signature is $\frac{4}{2}$ ♩ = the scholastic minim. Some of the English madrigals are transitional in style, so that the student must be prepared for some innovations in them.

Examples.

I. From the Magnificat.

Ex. 110.

(a)

ELWAY BEVIN (*circa 1590*).

He re - mem - b'ring his mer - cy hath hol - pen his

ser - vant Is - ra - el, As he prom -

As . . . he

As . . . he prom - is -

As . . . he

is - ed to our fore - fa - - - thers,

prom - is - ed to . . . our fore - fa - - - thers,

ed to . . . our fore - - fa - - thers, A -

prom - is - ed to . . . our fore - fa - - thers, A -

A - bra-ham and his seed, for ev - - - er.

A - bra-ham and . . . his seed, for ev - - - er.

- - bra - ham and . . . his seed, for ev - er.

- bra-ham and his seed, for ev - - - - er.

(a) In the Boyce Collection this is scored in $\frac{4}{2}$ time. The above, however, is obviously the correct rendering.

(b) Running into the unison is a constant feature of the period.

(c) This juxtaposition of F and F \sharp is quite characteristic. There was no 'horizontal' reason for the sharpening of the F in the Alto. But in the Soprano it is sharpened for the cadence.

(d) The suspension at this point is quite irregular.

(e) Nota Cambiata.

II. From the Missa Brevis.

Ex. III.

PALESTRINA.

Chri - - - ste e - - -

Chri - - - ste e - lei - - -

lei - - - - - son, . . e - le - - - - -

(a)

Chri - - - - - ste e - - - - -

son, Chri - - ste

i - son, lei - - son, e - - - - le - - - - -

(b)

Chri - - - - - ste

(c)

e - - le - - - - -
 Chri - - - - - ste
 i - son,
 e - - le - - - - - i -
 i - son, Chri - - - - -
 e - - le - - - - - i -
 Chri - ste e - - - - - lei - - - - -
 son, e - lei - - - - - son,
 ste e - - lei - - son, Chri - -
 son, Chri - - ste e - - - - - le - - - -
 son, Chri -
 Chri - - - - -

ste e - lei - son.
 i - son, e - lei - son.
 ste e - lei - son.
 ste e - lei - son.

Notes on Ex. III.

This example has been chosen because each bar contains a semibreve, and the student will thus easily see the authority for several rules.

(a) The tenor is a pedal.

(b) Moderns would object to these fifths, but they do not sound offensive.

(c) An example of the combination of first, second, and fourth species.

It will be observed that two chords a bar are freely used.

III. Madrigal.

Ex. 112.

PALESTRINA.

O che splen - dór . . . de lu - mi - nó - .
 (a)
 O che splen - dór . . . de

(m)

si ra - i, de lu - mi -
lu - mi - nó - si ra - i, de lu - mi -
O che splen - dór de lu - mi - no -
O che splen - dór de

(b)

nó - si ra - i, sên - to fe -
nó - si ra - i, sên - to fe -
si rai, ra - i,
lu - mi - nó - si ra - i

(c)

rir - mi a - gl'oc chi! E
rir - mi a - gl'oc chi! E
sên - to fe - rir - mi a - gl'oc - chi! E
sên - to fe - rir - mi a - gl'oc - chi!

par che'l cor mi tó - chi, mi tó -

par che'l cor mi tó - chi e par che'l

par che'l cor mi tó - - - - - chi

E par che'l cor mi

. . . chi, u - na dol - céz - za

cor mi tó - chi u - na dol -

(d) u - - na dol - céz - - za

tó - chi u - na dol - céz - -

(e) smi-su - ra - ta e nuô - va, smi-su - ra - ta e nuô -

- cez - za smi-su - ra - ta e nuô - - va, e nuô

(f) smi-su - ra - ta e nuô - va, smi-su - ra - ta e nuô -

- za smi-su - ra - ta e nuô - - va, e nuô -

va. Crê do che qui si.

va. Crê - do che qui si . . . tró - va
(o)

va. Crê - do che qui si . . .

va. Crê - do che qui si tró - va

tró - va, ché

la ca - gión del mio ma - le,

. . . tró - va, ché .

la ca - gión del . . . mio ma - .

cêr - to un lu - - - me ta - - - le, con sì

ché cêr - to un lu - me ta - le, con

. . . cêr - to un lu - - - me ta - - - le, con sì

le, con sì

stra - na dol - céz - za, nòn puôt' u -
 (k)
 . . . sì stra - na dol - céz - za, nòn puôt' u -
 stra - na dol - céz - za,
 stra - na dol - - - céz - za, nòn puôt' u -

- scír, se nòn da sùà bel - léz - za, chè cêr -
 - scír, se nòn da sùà bel - léz - za,
 (l)
 chè cêr - to un lu -
 - scír, se nòn— chè cêr -

- to, chè cêr - to un lu - me ta - le, con
 chè cêr - to un lu - me ta -
 - me ta - le, chè cêr - to un lu - me ta - le,
 - to un lu - me ta - le,

... si stra - - - na dol - - - cez -

- le, con . . . si stra - na dol - - - cez -

con si stra - na dol - - - cez -

con si stra - na dol - - - cez -

- za, nôn puôt' u - scîr se nôn da sũa bel - lez - -

- za, nôn puôt' u - scîr, se nôn da sũa bel - lez - -

- za, nôn puôt' u -

- za, nôn puôt' u - scîr, se nôn -

- za, nôn puôt' u - scîr, se

- za, nôn puôt' u -

- scîr, nôn puôt' u - scîr, se nôn da sũa bel -

nôn puôt' u - scîr, se nôn da sũa bel - lez - -

nôn da sũa bel - lez - za, non puôt' u -
 - scír, se nôn da sũa bel - lez - - za, non puôt' u -
 - lez - za, nôn puôt' u - scír,
 - za, nôn puôt' u - scír,

- scír, nôn puôt' u - scír, se nôn da sũa bel - lez - za.
 - scír, se nôn da sũa bel - lez - - - za.
 . . . nôn puôt' u - scír, se nôn da sũa bel - lez - za.
 nôn puôt' u - scír, se nôn da sũa bel - lez - za.

Notes on Ex. 112.

This Madrigal is written in the Dorian Mode transposed. Each bar is equivalent to two bars of scholastic Counterpoint.

(a) Canon at the fifth below, repeated by T. B.

(b) The second point is derived from the first (bars 1 and 2), so are the third (c), fourth (d), and fifth (e); this last is combined with a new figure (f).

(g) Short canon between Bass and Soprano.

(h) A new idea, closely imitated.

(j) More than two leaps in the same direction.

(k) The figure (g) combined with one derived from (a).

(l) Compare the treatment at (h).

This is an excellent example of the development of a Madrigal from one or two ideas only, e.g. (a), (g) and (h), (g) combining with a variation of (a).

(m) If bars 4-8 be studied, it will be seen that two chords over a semibreve are the rule rather than the exception.

(n) Passing note on third crotchet in a part not using third species.

(o) The law of the lowest moving part does not appear to be kept when all notes are essential. The student should watch this point in studying the music of the period.

IV. Cantiones Sacrae, No. 23 (Motet).

Ex. 113.

BYRD.

[illegible]

- tas, et sa - pi - en -
 et sa - pi - en - ti - a
 et sa - pi - en - ti - a
 - tas et sa - pi -
 - tas

- ti - a et gra - ti - a - rum
 et sa - pi - en - ti - a
 et sa - pi - en - ti - a et
 (b)
 - en - ti - a sa - pi - en - ti - a
 et sa - pi - en - ti - a

ac - ti - o, ac - - ti - - o, gra - ti - a -

gra - ti - a - rum ac - - - - -

et gra - ti - a - rum ac - ti - o,

et gra - ti - a - rum

- - rum ac - - - - ti - o, ac -

et gra - ti - a - rum ac - ti - o, ac - - -

- - - ti - o, et gra - ti -

et gra - ti - a - rum ac - ti - o, ac -

ac - ti - o et gra - ti - a - rum

(f)

ti - o, ac - ti - o

ti - o, et gra - ti - a - rum ac - ti -

a - rum ac - ti - o ho - - nor, vir - -

ti - o, ho - nor,

ac - ti - o, ho - nor, vir - tus

ho - nor, vir - tus et

o, ho - - nor, vir - -

tus, ho - nor, vir - - tus et

vir - tus et for - ti - tu - do De - o no - -

et for - ti - tu - do De - o no - stro

for - ti - tu - do De - o no - - - - stro. . . .

- tus, et for - ti - tu - do De - o no - - - -

for - ti - tu - do De - o no - - - - stro.

- stro. et

et for - ti -

. . . De - o no - stro.

- stro. in se - cu -

De - o no - - - - - stro, in se - cu - la se -

for - ti - tu - do De - o no - - - - stro, in se - cu - la se -

- tu - do De - o no - - - - - stro

In se - cu -
 la se - cu - lo - rum, A - - - - -
 cu - lo - rum, A - - - - -
 cu - lo - - rum, A - - - - - men, A -
 in

la se - cu - lo - rum, A - - - - -
 men, in
 men, se - cu - lo - rum, A - - - - -
 - - - - men, se - cu - lo - rum, A - men,
 se - cu - la se - cu - lo - rum, A - - -

men, in

se - cu - la se - - cu - lo - rum, A - men,

men, A - - - - men,

in se - cu - la se - - cu - lo - rum

men, In se - cu -

se - cu - la se - - cu - lo - rum, A - -

A - - - - men, in se - cu - la se -

in se - cu - la se - - cu - lo - rum .

(g)
A - - - - - - - - - - men,

la se - cu - lo - rum, A - - men, se -

men, se - cu - lo - rum, A - - - - -

- - - cu - lo - rum, A - men, se - cu -

. . . A - - - - - men, se - cu - lo - rum,

se - cu - lo - rum, A - - - - - men, se -

- - - cu - lo - rum, A - - - - - men,

men, A - - - - - men, A - - - - -

- lo - rum, A - - - - - men, A - - - - - men,

A - - - - - men, A - - - - -

- - - cu - lo - rum, A - - - - - men,

A - - - - - men, A - - - - -

men.

A - - - - - men.

men, A - - - - - men.

A - - - - - men.

men.

Notes on Ex. 113.

(a) The second Soprano and Alto of the opening bars are here transferred to the Tenor and Bass.

(b) The clash between C and C \sharp is characteristic; the sharp in the second Soprano is a cadential convention.

(c) Nota Cambiata.

(d) This is a stock formula of the period. It would be interesting to note the various occasions on which it is used by different composers.

(e) Here the termination of the Nota Cambiata has been forgotten.

(f) Irregular to have the chromatic alteration of a note in the same part.

(g) This species ♩ ♩ ♩, though taught in Morley's *Plaine and easie Introduction*, has disappeared from later treatises.

This example by Byrd is practically quite strict. Some examples, however, are freer, exhibiting the use of ♩. ♩ and ♩♩♩, and the resolution of a prepared discord on the second crotchet. In the motet 'In resurrectione' he uses quavers on

the first beats of the bar. Such things, however, are too rare to be regarded as anything but exceptional procedures. No composer approaches Palestrina for finish and accuracy of technique.

Exercises.

(1) Set the following words in Polyphonic style for S. A. T. B. :

Lord, have mercy upon us, and incline our hearts to
keep this law.'

Begin with the following formula, and treat it imitatively in the style of the Kyrie in Palestrina's *Missa, Aeterna Christi Munera* :

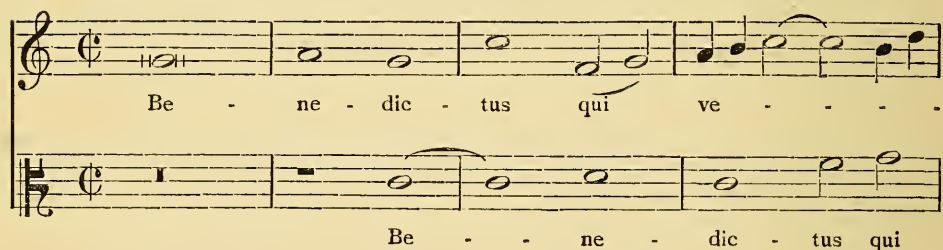


(2) Set the same words in plain Counterpoint, in the style of Farrant.

(3) Set the following words for S. A. T. B. :

'Benedictus qui venit in nomine Domini, Hosanna
in excelsis.'

Start :



(4) Also,

'Agnus Dei, qui tollis peccata mundi, miserere nobis.'

Start :



(5) Write a Nunc Dimittis in plain Counterpoint in the style of Tallis. It should be modal.

(6) Add A. A. T. B.:

BEVIN.

He hath shew - ed strength with . . . his arm ;

he hath scat - ter - ed the proud in the im - ag - i -

na - tion of their . . . hearts. He hath put down

the might - y from . . their seat, and

hath ex - alt - ed the hum - ble and . . . meek.

(7) Set the following Chorale in the style of the Palestrina *Hymni Totius Anni* :

Start :

Musical score for the beginning of a motet, featuring four staves. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The music begins with a whole rest on the first staff, followed by a series of notes on the other staves.

(8) Add parts for S. A. (2) T. and B. in the style of a Motet :

ALTO I.

(a)

BYRD.

Musical staff for Alto I. (a) with lyrics: O - ri - e - tur in di - e - bus tu - is iu -

Musical staff for Alto I. (b) with lyrics: - sti - ti - a, in . . . di - e - bus tu - is iu -

Musical staff for Alto I. with lyrics: - sti - ti - a, iu - sti - ti - a et a - bun -

Musical staff for Alto I. with lyrics: - dan - ti - a pa cis et a - bun -

Musical staff for Alto I. with lyrics: dan - ti - a pa cis

et a - bun - dan - ti - a pa -

. cis: Et pau - pe - rum su -

. o rum mi - se -

. re bi - tur et pau - pe -

. rum su - o rum et pau - pe -

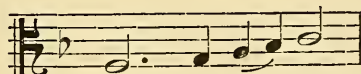
. rum su - o rum, et pau - pe - rum su - o

. rum mi - se - re bi - tur.

(a) Soprano enters :



(b) A. (2) enters :



Tenor and Bass do not enter till (c), and with the words 'et pauperum' using the figure (d).

(9) Set the following words as a Madrigal for S. A. T. B. :

Tell me where is Fancy bred,
Or in the heart or in the head ?
How begot, how nourished ?

Reply, reply.

It is engender'd in the eyes,
With gazing fed ; and Fancy dies
In the cradle where it lies.

Let us all ring Fancy's knell :

I'll begin it : Ding, dong, bell.

Ding, dong, bell.

SHAKESPEARE.

Utilize the following formulae (at any pitch) :

(a) (1) (2)

Tell me where is Fan - cy bred.

(b) derived from (1) :

or in the heart.

(c) derived from (2) :

how be - got

(d)

it is en - gen - der'd . . in the eyes.

Invent the remaining formulae yourself.

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